

DRAMATIC MIRROR

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NYM CRINKLE'S FEUILLETON

THE POOR RELATION A COMMONPLACE PLAY WITH A KINDLY AND BENEFICENT PURPOSE. THE HEROISM OF VULGAR LIFE DEPICTED IN IT. MR. RUSSELL'S DISTINCT AND VERA-CIOUS CHARACTERIZATION. THE TOO PROFOUNDLY FUNNY IDEA OF PAOLA. THE CLOSE OF A PESSIMISTIC SUMMER.

It would be very difficult to say anything commendatory of Mr. Kidder's play, *A Poor Relation*, if it were not for a delineative power of a peculiar kind that Mr. Sel Smith Russell lends it. The story is so devoid of interest, is so transparent in its commonplace entanglement, and is so obviously wrought round Mr. Russell with the one purpose of showing that actor's peculiarities, that one hesitates to speak of it at all.

And yet there is a kindly and beneficent purpose reflected from it that must win commendation from the thoughtful critic, if it does not hold an audience interested in its seats through the second act. That purpose is—let me say it as frankly as possible—optimistic; and had Mr. Kidder been able to involve it dramatically and evolve it in suspense and situation with a playwright's cleverness, the play would have been a valuable contribution to the stage literature of our day.

The humble merit of exhibiting the heroism of vulgar common life; of depicting the amiable fortitude and that gaiety of soul that disavows misfortune, is one the stage often enough tries to do, but nearly as often fails to succeed in doing with dramatic success.

No doubt this is because, first of all, true virtue is seldom dramatic or self-assertive. If I were asked to make a schedule of the ingredients necessary to make a modern melodramatic stew, I should have to go back to an old Tarsian writer, nearly two centuries old and copy his list. "Filled with all unrighteousness, fornication, wickedness, covetousness, maliciousness, full of envy, murder, debate, deceit, malignity; backbiters, haters of God, despisers, proud, boasters, inventors of evil things."

Mr. Howells appears to think that the enormous success of *The Old Homestead* is in great part owing to its having cut away from this formula and given us a serene glimpse of the sunshine of common life, and in that I am inclined to agree with Mr. Howells. There is a notion, heaven and Brander Matthews only know where it came from, that people like to go to the theatre to witness misery and wrong-doing, and pain and unrighted wrongs and dwell upon the nether side of life. I have never found this to be so. The great bulk of the theatre-going community go to the theatre to be assured that life is not entirely a fraud.

If you do not believe this, try them with a pessimistic play; put some of Mr. Fawcett's belligerent anarchism into it, and see. Why even Mr. Fawcett, when he wants to sell a book, writes it with his convictions left out.

The everlasting heaven of the theatre is that it shows us an ideal world, a little brighter, a little better, a little more romantic and animated, a good deal more worth love than the actual world. The instant you let in a pessimist who declares that there is no sunrise because his cellar is dark, you end the charm of the theatre.

In working at a play like that of *A Poor Relation*, one ought to be able to see that the charm of character goes a great way in overcoming the failure of construction. Mr. Russell does very little else than present us with a personage we never saw before in exactly the same clothes and with the same balance of moral virtues, but he immediately interests us for that reason. He is a poor genius, but his ability to invent does not stir us. We are not moved to admire his brains. What is it we do admire?

It is the gaiety of heart, the quality of abiding faith and hope and gentleness in the fellow that makes him sing while he is starving and smile in spite of a broken heart, and never in the acutest pang of disappointment forget the kindness and care that are due to others.

And this quality glimmering here in a mimic is the same quality that has filled the world with precious memories, drawn us through all the arid years back to the one green spot where our mother lies, and made us believe in our race, even when it was at its worst.

In the matter of delineation, Mr. Russell may be credited with having created in the role of Noah Vale, a distinct and veracious characterization within the narrow limits of a weak play that falls to pieces in the second act. It is no small matter to show, as Mr. Russell shows, the pauperism of a Rip Van Winkle, the courtliness of a Chesterfield and the humor of a Mark Twain in one strain. It is something to make mere kindness so acute that it rivets your attention and pictures hunger in the subjection of politeness with the artistic *finesse* of a Coquelin. In these mimetic details, Mr. Russell is something more than a mimic—he is an artist. If his elocution in its serious moments reminds us of Mr. Moody, and his defiance of misfortune has a little of the exuberance of Mark Tapley, we cannot escape the impression that we never before saw Mr. Moody and Mark Tapley brought together, and the two extremes of optimism made one.

A Poor Relation is another contribution to the prevailing idyllicism of the moment. It is one of the many attempts of the stage to get away from the fuss and feathers of unreal mock heroics, and come back to the simple, earnest prettiness of real life in its best aspects.

In a dramatic sense, it may not be very successful, but in a delineative sense it is very promising. It shows us that there are plenty of actors who can do the Rip Van Winkle business when it is furnished, and *The Old Homestead* business and the Fauntleroy business. It proclaims, too, that character and not incident is the growing object of the playwrights, and this showing is at least optimistic, and therefore normal.

The new comic opera at the Fifth Avenue Theatre is founded on an idea that is too profoundly funny to laugh at. In fact, it is of that profound German order that gains logical consent, but defies explanation.

This funny idea is the Corsican vendetta, and in this case the vendetta originated somewhere in prehistoric times and all the families have been killing each other for centuries in obedience to tradition, without knowing what the original cause of the trouble was. As this sort of thing goes on only in Corsica and Kentucky, it may strike the average sensible American as funny. It did strike me that way when I came to think about it, but not while I was looking at it.

I think that the most of the audience who sat the opera out in blank silence are beginning to smile by this time at its humor. It takes such things about three days to dawn.

A great deal of the success of this entertainment was due to the fact that the management had not overworked it beforehand. They let the audience discover its merits for themselves. It was so bright and pretty and animated that they liked it irrespective of its meaning, and forgot to observe that the music was not original and the theme was far fetched.

Fancy managers acting with quiet reserve before a play is produced!

And yet there is some danger of that phenomenon becoming the caper.

Look at Klaw and Erlanger and *The Great Metropolis*. Did you ever see such modesty? No advance sensations, no bills, no posters, no divorce suits, no biographies of Ben Teal, the arrived American dramatist, and yet I am told that *The Great Metropolis* cost a mint of money to rivet it, and has more machinery and hair-breadth 'scapes and sensations than any six English melodramas of the Mankind order.

The result will be that everybody will discover these things for himself and feel proud over it, and a new era of managerial modesty will set in. One can fancy the future Ben Teal saying of his play: "I have an honest conviction that it is very bad, but I am going to wait and see. A man never knows anything until somebody informs him the day after!"

This has been a real out-and-out pessimistic Summer. The small amount of sunshine in July and August would not make an ordinary holiday fortnight. The outing season has skipped by and nobody knows what has become of it. I met a great number of the runaways at Daly's Theatre on Monday night, and one and all complained of the shortness of the season. "I don't seem to have had any Summer at all," was the colloquial phrase of every one of them. When I came out the cool October air was blowing, and wraps were comfortable in August. There was a clear intimation of coming Winter in the atmosphere, and a clear notice of the gathering of the clans in the audience. One could be forgiven for a passing twinge of pessimism as he thought of it. A season of disasters, cloud bursts, inundations, earthquakes, accidents, failures and storms. I suppose everybody that like myself went away to get as much outdoors as possible, will recall with melancholy the long wet days in July, the cold nights, the soft lawns, the chill winds, the overflowing streams, the leaden skies, the weary nights and the flies, the mosquitos and the red ants. I cannot think of it all without feeling like an Edgar Fawcett, and experiencing a deep and earnest desire to write a book about the hollowness of everything under the sun, or to get a photograph of Belle Urquhart and go up to the Ramble and commit suicide.

Edgar Fawcett has much to recommend him when you think of the season, and I am not sure that Minna Irving herself does not begin to glow like the morning star.

But Frohman and Ben Teal and Ned Rice, who are confirmed optimists and meteorologists, said to me: "You wait till we get our pieces on; then you'll see the weather. It will come on so hot that nobody will go into the same street with a theatre."

NYM CRINKLE.

P. S. The self-satisfied face of Frank Rothschild, Jr., met me at that reception. He wrote a very good play, as you know, and took it to Palmer, Boucicault, J. M. Hill, Frohman, Rosenquest and Wallack. They, one and all, declined it with lingering thanks. He took it to Europe, and it was accepted at once in Berlin and Paris and is announced in both those cities for production. Just think what a bulge he has on the American manager who is looking for American plays! Just fancy his eloquence when he talks about them! The name of his play is *Almost*. Watch it, and remark the opinions of the American managers if it should go on the other side.

N. C.

A CHAT WITH DIXEY.

Henry E. Dixey arrived in the city from his two months' vacation on Monday last. He passed the greater part of his outing at the Masconomo House, Manchester-by-the-Sea. His season of doing nothing has apparently greatly improved him. His face is bronzed, his eyes clear and sparkling and his grip, as he grasped the hand of a *Mirror* reporter, had the pressure of a trained athlete.

"Now, don't say I'm fat," were his first words, "because I'm not. That's all muscular development. Feel!"

The reporter did as he was bidden. The muscles of the arms felt like those of a trapeze performer, while the young comedian had increased slightly in girth and depth of chest.

"I'm not surprised at it," continued Mr. Dixey, "I've been taking particularly good care of myself all Summer, and now I'm in splendid condition for work. I've been walking a good fifteen miles every day, bathing daily, jumping, hitting the bag, and getting myself in trim generally. But I'll never loaf so long again. Do you know that that two months' vacation was the longest I've had in twenty-one years. I've been on the stage since I was nine years' old, and three weeks' vacation is the most that I've had previous to this Summer. All the time I played *Adonis* I never felt better. Next Summer, I think I'll go to Australia or to England to play. I'm always happy when I'm working, and never satisfied when I'm resting, so I guess I was built for work."

"I've not been idle entirely. I have taken every opportunity I could to study babies and children, for those are the two entirely new

parts that I play in *The Seven Ages*. As the baby, you know, I don't speak at all. It's all pantomime and I use my face to describe the different emotions, such as laughing and crying."

"How do you make your entrance as a baby?"

"In a perambulator. Then I play a boy at school, at recess time. Next the lover and soldier, then the Judge. In the latter character I try several cases, and quite a little fun is evolved. I will not introduce my own specialties or anyone else's all in one scene. They will be scattered all through the piece, and they will come in connectedly. After the Judge I become a very old man, and the last scene is oblivion—dotage."

"The season opens at the Standard Theatre, Oct. 7. I shall play there as long as the public allows me. In every way the entertainment will be of the light nature which my *clientèle* at the Bijou like and expect. Of one thing, too, you may rest assured, and that is, that it will be a perfect entertainment in every way before it is produced on the stage."

"AN ABSOLUTE FORGERY."

It will be recalled that two weeks ago *The Dramatic Mirror* drew attention to a fraudulent cablegram published by the *Star*, which that paper pretended it had received from Manager A. M. Palmer.

According to the *Star's* bogus dispatch, Mr. Palmer expressed disapproval of the efforts of his friends to secure his appointment by the Mayor as the representative of the theatres on the World's Fair Committee, and stated that he heartily endorsed Edmund C. Stanton for that position.

After we had exposed the *Star's* trickery (which was instituted for the purpose of making it appear that Mr. Stanton's appointment was desired by the leading theatrical managers of this city), that journal endeavored to defend its indefensible action by attacking the Editor of *The Mirror* in a silly fashion, coupling its maudlin abuse with the following "explanation" of the matter:

When Mr. W. E. Palmer saw the awkward position in which his brother had been placed, he authorized the publication of Mr. Palmer's declaration to be a party to any contest for the place, and thus relieved him from an unpleasant dilemma. But the fool-killer, not having got in his due work, the injudicious friend, without authority from Mr. Palmer, disputes the authority of his brother to act, and coolly announces that "whatever may have been the motive, we decidedly object to having Mr. Palmer placed in a false light." Now W. E., but the loquacious editor is the keeper of the theater, it would seem. The withdrawal by Mr. Palmer was fully authorized, as already stated in the *Star*. And the too officious editor was not authorized to put him in nomination, as he did, nor to withdraw him from the candidacy, as Mr. Palmer was, and as he did through the *Star*.

This attempt to get out of a disgraceful position was almost as barefaced as the original fraud.

The *Star's* status in this business; our authority for disputing its right to manufacture a dispatch out of whole cloth and publish it, and the truth of *The Dramatic Mirror's* *exposé* of the fraud are all conclusively shown by the following cablegram, which was handed to the Editor of *The Dramatic Mirror* yesterday:

LONDON, Aug. 27, 1889.

To Wesley Sisson, Palmer's Theatre, N. Y. Tell Mr. Fiske that the *Star* dispatch was an absolute forgery.

A. M. PALMER.

ANOTHER NEW YORK THEATRE.

It is reported that several prominent business men of this city, including a well-known hotel proprietor, are perfecting a scheme for the erection of a new theatre on the West side for John A. Stevens. The site is now under consideration, and it is expected that all the preliminary arrangements will be completed in a few days. The theatre, if erected, will not be opened until the Autumn of 1890. Mr. Stevens intends, in addition to placing combinations in the new house, to devote much of its open time to the production of new plays. It is also the intention of Mr. Stevens to retire permanently from the stage after the opening of this theatre, in order to devote himself exclusively to the duties of management, which are more congenial to him than the wear and tear of histrionic work.

EMILY KLAN has been engaged to support Thomas E. Shea this season.

THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,
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••• The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENT.

BIJOU THEATRE—HEERMAN'S TRANSLATION.

TIQUE VAUDEVILLE, 8 P. M.

BROADWAY THEATRE—THE OLAN, 8 P. M.

CASINO—THE BRIGANDS, 8.15 P. M.

DALY'S THEATRE—A POOR RELATION, 8.15 P. M.

FOURTEENTH STREET THEATRE—MANKIND, 8 P. M.

GRAND OPERA HOUSE—CAPTAIN SWIFT, 8 P. M.

ROSTER AND BIAL'S—BANDITTI, 8 P. M.

LYCEUM THEATRE—LORD CHUMLEY, 8.15 P. M.

MADISON SQUARE THEATRE—BOOTSIE BABY, 8 P. M.

PALMER'S THEATRE—CLOVER, 8 P. M.

PEOPLE'S THEATRE—SILVER AGE, 8 P. M.

TONY PASTOR'S THEATRE—BRIE-A-BRAC, 8 P. M.

THIRD AVENUE THEATRE—IN THE RANKS, 8 P. M.

WINDSOR THEATRE—THE BUCKEYE, 8 P. M.

JOURNALISTIC PODSNAPPERY

THE superlatively dogmatic character of the average Briton is faithfully reflected by the average British journal. The consequence is that Podsnappery holds undisputed sway over a great portion of the press of the big little island across the ocean.

The English journal—particularly the weekly journal—entertains a set of stereotyped insular prejudices, out of which has grown a large collection of manufactured facts, where-with the constant endeavor is made to sustain assertions that are intended to impress the rest of the world with the immeasurable superiority of the British people, in every conceivable thing, to every other people on this terrestrial sphere.

With a sense of absolute conviction and the impossibility of further argument, our transatlantic hebdomadary blandly postulates various questions of relative international merit and reaches its foregone conclusions with a self-satisfaction that could not be surpassed by the illustrious Mr. Podsnap himself, even when uttering his venerable dogmas and waving aside opposition with a backward sweep of the hand, on his own hearthrug.

Indeed, it is quite impossible to say whether the infinite hebetude for which our contemporaries across the sea are noted is not cast into shade by the complacent stupidity with which they misinterpret and misstate facts in defiance of simple truth, when matters such as we refer to are under discussion.

Podsnappery finds a conspicuous example in a recent article in the London *Whitchall Review*, entitled "Why Are American plays bad?"

That American plays are bad our contemporary does not consider it necessary to take the trouble to demonstrate. It settles that point to its own satisfaction by merely remarking that "when the play-bills of the American theatres are scanned it will be found that most of the pieces performed have an English origin," and it adds, as further evidence of a conclusive nature, that "the American plays which are periodically drafted to this country are, as a rule, very poor specimens of dramatic art, a remark which may also be made concerning the larger portion of American actors and actresses who occasionally visit England."

Then the *Review* proceeds, in a characteristic manner, to get down to what it is pleased

to call the cause of this lamentable state of affairs, which cause, it solemnly avows, is the wretched state of theatrical criticism in this benighted country. Criticism in England, it assures us, is a serious art; here it is not. There it is genuine and honest, and the public are guided by it; here it is either dishonest or silly, and the public, having no confidence in its integrity, give it no heed.

"Dramatic taste is waiting for its guidance while dramatic criticism is itself being educated. If, then, a country has no sinew in the criticism meted out to her drama, that country can never possess a drama worth consideration." This is the gist of the least thoughtful article upon a thoughtful subject that we remember to have seen.

In the first place, English plays do not predominate on our stage. That fact can be ascertained very readily by glancing over the published lists of pieces with which theatre-goers will be beguiled or bored, as the case may be, during the season, all round our great theatrical circuit. For instance, out of 138 reputable companies we have counted 110 that will appear in American plays, 23 in English pieces (and this number includes the several Shakespearian organizations), and 5 in American adaptations from the French. And what is true of this new season is also true of the last and of preceding seasons for ten years past. Indeed, there were relatively more plays of foreign origin being performed in the American theatres twenty-five years ago than there are to-day, as a survey of what was going on at that period of our dramatic history shows.

But if things were different and it were really true, as the *Review* so confidently says, that we are now relying chiefly on English playwrights for supplies, the boomerang quality of that argument speedily appears when we reach our contemporary's assertion that our people's "dramatic taste is waiting for its guidance while dramatic criticism is itself being educated." Podsnappery could not well get one of its disciples into a more helplessly absurd tangle, for the natural and direct inference is that we prefer English to American plays, and that, at a time when our play-goers are in a state of blind ignorance regarding such matters, or, as the *Review* says, when they "are content with anything they get."

It happens that the majority of our important pieces belong to the class felicitously described last week by a writer for this paper as the "crash-bang English melodrama." These specimens of cheap carpentry have been brought over here because they were successful in pleasing the British public. As the British public is guided, according to the *Review*, by the British critic, we are logically forced to conclude that these products of the hammer and saw represent the acme of British taste.

The crash-bang melodrama on this side sometimes obtains popular patronage, but it does not secure the endorsement of the critics. This indicates that here in America there is sometimes a wide difference between the popular and critical verdict, and that while the latter does not always prevail, it, at least, stands on record as a protest against that which is intrinsically worthless. Frequently public and press are in agreement here, but not always, as the *Review* professes is the case in England. When this agreement occurs in America, it means that the instincts of the playgoer are in accordance with the trained intelligence of the critic. But in England, it appears, the playgoer always agrees with the critic, and crowns with the laurel of popularity such stuff, for example, as *Mankind*.

The deduction to be made from this brief examination of the subject is that dramatic criticism in America is sincere and serious—that it is deaf to the voice of the mob, but consistent with the advanced ideas of the intelligent portion of the public, which gives the true key to the character and worth of our theatrical amusements in their best estate. Of course, we have a certain class that patronizes even such wretched "attractions" as the crash-bang English melodrama. But we also have a numerous community of intellectual and discriminating playgoers who find enjoyment in the best artistic products, wherever they come from.

The allegations of dishonesty on the part of our critics, made by the *Review*, would be a libel upon an honorable body of men if the accusation came from a different source.

It is perfectly true that the purlieus of our

stage are infested by a mongrel band of gutter-snipes whose lucubrations find their way into print through obscure and disreputable avenues; but that is also true of the English stage, to which as dirty a set of ruffians cling as could be found if society were scraped with a fine-tooth comb.

But we do not judge the integrity of the respectable British critic, however obtuse and wrong-headed he may be, by this scum, and we do not propose to have our critics maligned through a similar association.

A BOUNDEN DUTY.

IT is unquestionably the bounden duty, as it is the gratifying privilege, of every dramatist, star and producing manager who has a proper conception of his public functions, to come as close to the art-standard as is compatible with that degree of commercial success which is essential to prosperity.

To do this a man need not be a visionary idealist. True idealism is practical. It does not consist in madness or irresponsibility. It is not to be associated with the impossibilities; it is to be reconciled with such limitations as considerations of circumstance and expediency make necessary.

It means fidelity to the best standard which the contemporaneous condition of public taste will permit us to recognize.

The dreamer who should be led by his own gossamer conception of dramatic perfection to establish a theatre for the purpose of putting his theories to the test, would speedily discover that his dependence on the variable and uncertain aid of human talent would necessarily defeat his purpose. And ever though he did miraculously attain that absolute perfection which he sought, it is certain that he would find no numerous public rallying to his support.

But, while the result of this suppositious experiment would spell disaster, it does not follow that the manager cannot achieve success by holding a straight course as near to that line of artistic intelligence which experience has proved to be not antagonistic either to popular approval or popular support.

There is a best as well as a worst side to the public's theatrical requirements; the best side—and by this we mean the actual and not the imaginary apex of existent artistic taste—has always been the safest, surest and most responsive to which appeal can be made.

Good plays, well acted, provided they have the subtle qualities that take hold of the popular fancy, rarely fail to make a mark.

Why, then, do so many dramatists and stars, apparently earnest and well-meaning men, aim lower than is essential to the demands of commercial interest? Why do they not give playgoers the best works that the latter's appreciation will encompass, instead of the poorest that they will tolerate? Is it not at this point that play-producers are mischievously indifferent to their duty, and lacking in a sense of their responsibility?

We often hear complaints not loud but deep, uttered by actors and managers against the degradation of popular taste. How is it, then, that these Jeremiahs themselves almost invariably fail to take the highest stand that the degraded public will allow them to occupy?

On Monday night, at one of our principal theatres, we saw a clever actor in a new play. The idea of the leading character was admirable, and the earlier portion of the piece and the personation gave promise of a decidedly strong, effective and legitimate contribution to the list of current representations.

But the audience was doomed to disappointment. The star's opportunities for a fine artistic achievement were soon swamped by a sudden descent into the precincts of conventional buffoonery and interpolated specialties. What should have been a play turned out to be a poor and pointless "vehicle," which carried the talented star far away from a triumph of character-acting that would perhaps have brought him an enduring fame.

The departure was utterly unjustifiable and entirely unnecessary; yet it was evidently the result of a mutual conviction on the part both of actor and playwright that it was less difficult to fall to the level of rough farce and cheap fustian than to rise to the plane of genuine art.

We all know how frequently such mistakes are made. And yet the trite pessimism about the decline of taste continues to be heard, and a view that is totally false and unwarranted is still accepted as Gospel truth.

Give the public something to test its powers of intelligent appreciation—something within the limits of its perceptions, which are by no means so dull as is supposed—and it will not fail to show its superiority to the opinion in which it is held by short-sighted and misguided persons.

PERSONAL.

PIXLEY.—Annie Pixley is visiting her mother in San Francisco.

FLORENCE.—W. J. Florence arrived from Europe Saturday last on the *Umbria*.

SOTHERN.—E. H. Sothern will be seen in a comedy by Herman Mesirole on the road this season.

SPENSER.—Willard Spenser, the author of *The Little Tycoon*, is at work on a new Mexican opera.

BRAHAM.—Harry Braham, who has been engaged for William H. Crane's company, arrived from Europe on Aug. 18.

McKEVER.—John A. McKeever, the popular young treasurer of the Madison Square Theatre, has returned to the city from Schroon Lake, where he has been spending the Summer.

STEVENS.—Smiles and Tears, the new comedy-drama by John A. Stevens, is to have a special matinee performance at the Madison Square Theatre in the early part of September.

STRAKOSCH.—Edgar Strakosch is to undertake the management of the Carleton Opera company, the repertoire of which will include this season, *La Belle Helene*, *Nanon*, and probably *The Brigands*.

JUCH.—Emma Juch has abandoned the idea of making a European tour, and will open her operatic season at the Academy of Music of Philadelphia on Oct. 21. Her repertoire will include fourteen standard operas.

MISKA.—Lilly Miska, who has been at Long Branch, is now in town, rehearsing with A Dark Secret company. She is to play *Madame La Fontaine*, the French adventures. The tour begins on Monday next, at Albany.

BLAINE.—Mrs. James G. Blaine, Jr., is reported to be quite ill with inflammatory rheumatism in this city. The opening of her season, which was to have occurred Oct. 28, has been postponed in consequence of her illness.

KENDAL.—Mr. and Mrs. Kendal and their London company will arrive here, on or about Sept. 25. They will open their season a week or so later at the Fifth Avenue Theatre, in Balgrave Simpson's new version of *A Scrap of Paper*.

LANE.—Clara Lane, the well-known opera singer, formerly of the Carleton Opera company, presented her husband, J. K. Murray, with a bouncing boy last week. The event took place at Pittsburgh, and the little visitor tips the scale at eleven pounds.

CODY.—Buffalo Bill has won the suit brought against him by William M. Cody, an artist, who painted an equestrian portrait of the former. The giant scout protested that the steed did not resemble his favorite horse, "Charley," and therefore refused to pay.

AMBERG.—Manager Gustave Amberg is on his way to this country on the *Columbia*. He brings with him a tenor named Carl Streitman. The remainder of his company take passage on the *Augusta Victoria*, Sept. 5. He opens his season in this city Sept. 20. He intends to take his entire company to the Drury Lane next Spring, to play a season of German comic opera there.

HUNTINGTON.—Agnes Huntington, one of our most promising American prime donne, has become quite a favorite in London, since she was engaged by the late Carl Rosa to sing the title role of the comic opera *Paul Jones*, at the Prince of Wales' Theatre. The *Era* and other English papers speak in the highest praise of her singing in a recent concert she gave in London, in aid of the Johnstown sufferers.

WARD.—Myra Leslie Ward, who for two seasons was a popular member of the McCollin Opera company, has sufficiently recovered from a severe attack of brain fever to be able to leave Providence Hospital. Her illness was the result of nervous prostration, caused by the death of her interesting four-year-old daughter Emmie, who had occasionally appeared in small parts. Mrs. Ward is to resume a government position she had previously filled at Washington, D. C.

FAY.—Edward P. Fry, who has just died, wrote the criticisms of new operas for the *New York Tribune*, when Horace Greeley was the shining light of that paper. It is related that at one time during the civil war, Greeley sent a two-column dispatch from Washington to the *Tribune*, which was crowded out to make room for Fry's eight-column description of the opening of a new opera house. Whereupon Greeley wrote to his managing editor asking whether somebody could not be hired to burn the opera house, and offering to stand his share of the expense.

THE USHER.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Ibsen craze, which pervades literary and dramatic circles in Germany and England just now, has not reached these shores, and I doubt whether it ever will.

The plays are not likely to be widely read, unless they should secure eminent literary endorsement, and there is very little prospect that any manager will be found with courage to try the experiment of producing them.

And yet, in view of their bearing on profound social questions, these unique and unconventional works would unquestionably command attention if properly presented, and would lead to wide discussion.

Even in that event there is reason to believe their commercial value would be little, for experience has shown that the American public does not attend the play to receive enlightenment in sociology.

The fact seems to have escaped attention that Madame Modjeska produced Ibsen's *Doll's House* several years ago, under another title. The trial was unsuccessful, not only financially but also as a presentation of the Norwegian dramatist's work. With a view to "making it end happily"—a consummation which some persons consider essential to public acceptance—the *dénouement* was reversed and the result was thoroughly incongruous and ineffective.

Under the circumstances, it can be said that a genuine performance of this play here would have all the interest of a novelty.

I find my own ideas as to the relations of the stage and public clearly and ably stated in an article from the pen of that stalwart journalist, Theodore Stuart.

He concludes an interesting article on this subject with these words: "The stage and the public are mutually and equally responsible for and to each other and should assist each other."

When a just sense of this mutual relationship is felt and recognized by the profession and the public, an immense lift will be given to dramatic art in this country and the actor's condition will vastly improve.

A stringency of requirement and an accuracy of judgment on the part of playgoers in general would lead to the rejection of the incompetency which their free and easy attitude has permitted to infest the stage.

With the expulsion of pretenders and unequipped novices there would come a demand for good actors, and the salaries of these would rise with the demand.

The statement that the Kiralfy brothers have come to a definite and amicable business understanding has been made and then denied quite frequently during the past few months.

I now have it on direct authority that the famous producers of spectacle have entered into an agreement to unite their energies and interests. The union will go into effect early in the Spring, when they will conjointly bring out a big show piece in this city.

Meantime, their several enterprises will be conducted separately. In order that Bolossy's prospects with Antiope might not be interfered with, Imre canceled the date of the *Around the World* company at the Standard and abandoned all the arrangements for the tour.

After such a display of magnanimity as that, can it be doubted that the *entente cordiale* has been fully restored?

The Philadelphia *Times* makes the suggestion that every year, previous to the opening of the season, there should be an official inspection of all theatres, in order that the public shall be convinced that the regular provisions for safety are not suffered to fall into neglect.

While there can be no objection to such a proceeding on its face and managers would doubtless welcome it as likely to inspire renewed confidence, the fact remains that such examinations are usually converted into a hardship. They are generally conducted on political lines, with the idea of extracting "boodle" or of making a show of great activity by excessive and—to the manager—expensive vigilance.

If a genuine and honest annual inspection were possible it would be a good thing. But

I don't think it is possible under the existing circumstances.

It is rather peculiar, by the way, that while the Building laws are so exceedingly difficult to meet in the erection of new theatres, the authorities have made no requirements for the theatres already in existence.

The contradictory result is that the old theatres are in full blast without the safety precautions demanded by the present laws.

If the provisions of the new laws were absolutely necessary, it was criminally neglectful to permit the old shops to remain open. If they were unnecessary, the builders of new theatres are subjected to unjust and costly requirements.

As a matter of fact, I think that, with possibly one or two exceptions, the older houses are just as safe as the new. When it comes to a question of panic there isn't much difference. Fireproof walls are not going to do so much good as the degree of coolness exhibited by the audience in the event of an alarm.

There is not a theatre in town which an assemblage cannot leave safely, if it chooses, before the fire has become an actual source of personal danger.

Several papers have assailed Emma Abbott because in an interview with a *DRAMATIC MIRROR* reporter the other day, she said, in speaking of the present condition of her voice, "Sorrow seems to have developed new tones—to have deepened and strengthened and mellowed it."

While I am aware that Miss Abbott is credited with a genius for self-advertisement, I do not think that this passing reference to a matter connected with her recent infirmity was uttered with the intention that her assailants ascribe to it.

Miss Abbott stated what she considered to be a simple fact, without the forethought that it would be misconstrued by unchivalric scribes, all the way from rude St. Paul to Chesterfieldian Atlanta.

Mr. Harrigan has written a defence of Mr. Howells' peculiar views on the American drama. This is a characteristic illustration of Mr. Harrigan's loyalty to those that do him honor.

Mr. Howells had sense enough to commend Mr. Harrigan's "prolongation of sketches." Now, Mr. Harrigan commends Mr. Howells' commendation.

In doing so he objects to the phrase "prolongation of sketches," as applied to his works. He prefers to have them called a "continuity of incidents."

All the same, and with due regard for Mr. Harrigan's argument in support of Mr. Howells' contempt for plot, I cannot help remembering that Mr. Harrigan has never thought so well of his imitable entertainments as other people, and that it has been his greatest ambition to write plays with plots.

Mr. Harry Pepper is indignant because *THE DRAMATIC MIRROR*, in its notice of the Transatlantic Vaudeville, said that although he is a capital balladist, his facial contortions during the process of vocalization are remarkable and inexplicable.

Mr. Pepper is equally indignant because *THE MIRROR* pronounced Carrie Tutein (Mrs. Pepper) to be too tall and obese to appear advantageously in a soubrette's skirts, and ventured the opinion that her "baby" talk was somewhat incongruous.

Mr. Pepper's facial contortions are not a matter of opinion; they are susceptible of ocular demonstration. It would be wiser for him to remedy the fault than to wax wrathful because it is pointed out.

I regret that *THE MIRROR* is unable to share with Mr. Pepper his high estimate of Mrs. Pepper's artistic quality. It is not the critic's function to take performers at their own valuation.

JACOBS' SYRACUSE THEATRE.

H. R. Jacobs' new theatre in Syracuse is a gem in interior decoration and a model playhouse with regard to all modern improvements. The entrance is through a marble stairway twenty feet wide. On each side of the stairway and in the lobby there is a dado eight feet high of brown marble. The floor of the lobby is tiled. To the left of the lobby is the manager's office; on the right the box-office and foyer. The latter is carpeted with red velvet, and has a ladies' retiring-room to the right of it. The prevailing colors in the house are light shades of yellow, blue and pink, and the harmonious blending of the tones is exquisite in its preservation of brightness, which is heightened by a profuse use of gold leaf. The central zone of the ceiling is magnificently frescoed with a design in the figure of an eight-pointed star, with masks of tragedy and comedy and symbols of music at the corners of the star. At the axis is a group of Cupids at play. The soffit of the proscenium arch has a superb fresco called "The Dance of the Fairies." There are twenty-nine figures in the piece, which suggests all the imagery of Queen Mab's dominions. The "grand

border" is in imitation of a plush portiere and bears the initials "H. R. J." in monogram.

The stage opening is 34 feet, the depth being the same. It is 67 feet wide from wall to wall and 67 feet from stage to rigging loft. Automatic fire extinguishers are placed on the stage and also in the auditorium. The seating capacity of the house is about 1,900. It will be completed and opened Sept. 2, and will be called H. R. Jacobs' Opera House.

UNDER THE BLACK FLAG.

The pirates this season are chiefly confined to small towns in Illinois, Indiana, Iowa and the Territories. Nearly all the local managers throughout the country are aware of the character of the ten—twenty—thirty repertoire companies, and these organizations are finding it difficult to get time at any respectable theatre.

Dion Boucicault writes to *THE DRAMATIC MIRROR* this week, enclosing a programme of Cordray's Musee and Theatre, Portland, Oregon, where the Colleen Bawn is being played by pirates, headed by Essie Tittel. The piece is announced on the bills as the Lily of Killarney, or the Colleen Bawn, (by permission of Felix A. Vincent). Mr. Boucicault in his letter says: "My play, *The Colleen Bawn*, is stolen, and the theft is announced to be by permission of Felix A. Vincent. This is a new and curious form of piracy. It is needless to say I know nothing of any of the parties."

The Andrews Dramatic company, which was exposed in these columns two weeks ago, has no right to *May Blossom*. Gertrude Andrews plays the title role. This gang produced this piece at a rink in Aspen, Col., a fortnight ago. They use Calhoun printing. All reputable managers are warned that any claim that the Andrews Dramatic company makes to having the permission of Gustave Frohman to play *May Blossom* is a malicious falsehood.

The Ruby Lafayette company is reputed to be pirating Fogg's *Ferry*, Jim the Penman, Meadow Heath, A Wife's Peril, Fate and Pygmalion and Galatea.

Graves and Kempton's Chicago Comedy company is playing the following repertoire: *Divorce*, *Colonel Sellers*, *Queen's Evidence*, *Van the Virginian*, *Phoenix* and *T. H. Winnett's Passion Slave*, disguised as *A Great Wrong*. The latter is announced as by John A. Stevens.

The Spooner Comedy company is playing *Muggs' Landing*, *Josh Whitcomb* and *Hazel Kirke* in large towns in Iowa. They played an engagement at the East Side Theatre, Des Moines, recently.

Manager C. E. Phipps, of Phipps' Theatre, Boone, Iowa, is putting himself on record as one of the few local managers who encourage pirates. The Carrie Anderson company played at his house last week, while the notorious O. C. Garvin Dramatic company is playing there this week.

The Gibney, Gordon and Gibbs company, most notorious pirates, opened the season at the Walker Opera House, Champaign, Ill., this week. The Walker Opera House is certainly working to achieve an unenviable reputation.

JAMES A HERNE'S SEASON.

Among the professionals sauntering on the new Rialto on Broadway last week was E. E. Zimmermann. After exchanging salutations with a *MIRROR* reporter, Mr. Zimmermann said that he had just returned from Dorchester, Mass., where he had concluded arrangements to take the management of James A. Herne and his wife in the domestic drama *Drifting Apart*.

"We shall produce the play this season on a larger scale than ever before," said Mr. Zimmermann. "We shall carry a carload of new scenery with all the properties and effects, and the company will be a decidedly strong one. Mr. and Mrs. Herne have spent the Summer at Lemoine, Me., and during that period they devoted considerable time to revising the play and putting it in shape for this season."

"Mr. Herne has completed another new play entitled *Shore Airs*. Like *Drifting Apart*, it is a domestic drama. It has five acts and is a story of Maine life. The scene is laid on the coast, near Bar Harbor, and Mr. Herne has dealt powerfully in it with the love of home and the greed of the land-grabbers. Many of his characters are taken from life, and as there are few actors more observant than Mr. Herne, you can readily imagine that his stay at Lemoine, where there was abundant opportunity to witness the habits of those indigenous to the soil, was not wholly without profit."

"I don't know how the report that Mr. Herne was ill got abroad, but you may say for me that there is no truth in it. Mr. Herne was never in better health or spirits, and we are both confident that the season, which opens in Troy, N. Y., on Sept. 2, will be a success. On Sept. 16 we play at Colonel Sinn's Park Theatre, Brooklyn, for a week, and that will be the nearest we will get to New York for some time."

GOSSIP OF THE TOWN.

W. H. STUART has been engaged for the *Held By the Enemy* company.

HARRY S. ATKINS has been engaged to play one of the Hindoo priests in *Kajanka*.

NEW SCENERY is being painted for *Irish Hearts of Old*, by Josman and Landis, at Chicago.

E. G. HAYNES, formerly with J. M. Hill, has taken desk-room in Klaw and Erlanger's Exchange.

WALTER MATTHEWS is said to have paid the author \$5,000 for his new play, *Aramis the Master Mind*.

LAWRENCE BARRETT will produce his new tragedy, *Ganelon*, at the Chicago Opera House, Oct. 7.

ENTIRELY new scenery for James O'Neill's production of *Monte Cristo* is being painted by D. B. Hughes.

MARIE WILLIAMS, who has been engaged for *The Seven Ages* company, arrived from Europe last Thursday.

JOHN BRAHAM has been engaged to arrange the music for H. Grattan Donnelly's new farce comedy, *Mamma*.

JENNIE KARSNER writes that she has canceled her engagement with the Great Metropolis to join W. H. Crane.

A DISPATCH to *THE DRAMATIC MIRROR* states that the Laura Bellini Opera company has stranded at Minneapolis.

MAJOR BURK, the clever gun whirler, who has been making a sensation abroad, sailed for this city by the *Egypt* on the 15th inst.

ELEANOR S. DINGWALL, an actress known to the stage as Nellie Reeves, died recently in this city. She was thirty-three years old.

FRANK BUTLER, a son of Rose Eytinge, Loula Porter, and Will C. Sampson have been engaged for the Sullivan-Stahl company.

DEWOLF HOPPER was taken ill last Friday, and Herbert A. Cripps, who assumed his role in *Clover*, acquitted himself with decided credit.

JULIA ANDERSON, who has just returned from the Catskills, is now in New York making preparations for her starring tour this season.

KLAW AND ERLANGER last week added the New Burtis Opera House, in Auburn, N. Y., to their list, and also the Opera House in Rutland, Vt.

UNDER AN ALIAS, a new melodrama by John A. Fraser and Eugene Wood, will receive its initial performance at Logansport, Ind., Sept. 7.

JOHN A. STEVENS' new comedy-drama, *Smiles and Tears*, will receive a special matinee production at the Madison Square Theatre next month.

THE production of *Half Seas Over* has been postponed from next Friday to next Monday afternoon, when it will take place at the Madison Square Theatre.

BOOTH AND BARRETT inaugurate the dramatic festival at the opening of the new Amphitheatre Auditorium, commencing Sept. 23, on a certainty of \$20,000 for the week.

HARRY HINE writes that Hallen and Hart achieved a "tremendous triumph" and packed the Haymarket Theatre at Chicago when they opened in Later On last Sunday night.

MANAGER J. J. BRADY has placed the renting of *Bric-a-Brac* in the hands of Klaw and Erlanger, who have already booked fifteen weeks for that attraction in the best theatres.

THE work of renovating the Standard Theatre is going rapidly forward. The entire interior of the house is to be brightened up, while the front will be done in golden bronze.

ROBERT DOWNING, having come to an amicable understanding with his former manager, Joseph H. Mack, has engaged Thomas A. McKee to look after his managerial interests.

HARRY C. CLARKE has returned from his vacation at Newport and Narragansett Pier, and is attending rehearsals of *A Paper Doll* this week at Dockstader's with the rest of Kate Castleton's company.

J. F. BAIEN has signed a tour of fifteen weeks for Helen Blythe through the Western circuit of Peter McCourt, of the Labor Grand, Denver, and for a nine weeks, tour through Oregon with J. V. Horn, of Portland.

GEORGE H. JESSOP's new novel of life in the California vineyards, "Judge Lynch," has just been issued by Belford, Clarke & Co. The book is meeting with a good sale. Mr. Jessop is now busy with rehearsals of *The Great Metropolis*.

KLAW AND ERLANGER have completed the route for J. C. Stewart in the *Fat Men's Club*, and also for Annie Pixley. Miss Pixley opens her season Sept. 16 at Fleishman's New Park Theatre, Philadelphia. She will play a season of thirty-two weeks.

WILLIAM DE SHETLEY and Robert Coote have secured from Colonel Sinn the exclusive rights for *Alone in London*, and have booked it for the season. The new managers will produce the play on an elaborate scale, with a strong all-round company and new and effective scenery. Their printing will be most elaborate, and they will start out as well equipped as any organization on the road.

W. H. POWERS has arranged with Dion Boucicault to rehearse *The Fairy's Well*, which will be given its initial production in this city Sept. 9, at the Fourteenth Street Theatre. Among the engagements Mr. Powers has made for the company is that of the Barrenson Children, four in number. The scenic effects will be very elaborate, and will represent the gems of Ireland's landscapes.

We are informed that the old Academy of Music of Auburn, N. Y., is being entirely rebuilt. The auditorium will be twenty-two feet wider than formerly, and is to be filled up with various modern improvements. The seating capacity will be 1,200, and the new house is to be opened about Oct. 15. Manager Watson was chiefly instrumental in inducing the owners to have the theatre reconstructed.

AT THE THEATRES.

FIFTH AVENUE.—PAOLA.

Sapolo..... Harry Paulton
Uncle Braggadocio..... William McLaughlin
Griffin..... Fred Clifton
Lucien Caroli..... Chaucey Olcott
Chilina..... Louise Beaudet
Margarine..... Fanny Edwards
Paola..... Lenore Snyder

Harry Paulton and Edward Jakobowski followed up the hit they made with *Erminie* by writing an operetta in two acts called *Paola*; or, *The First of the Vendettas*. This opera was seen for the first time in New York, at the Fifth Avenue on Monday night, and appeared to meet with considerable approval from a not over-critical audience. The music is bright and melodious throughout, although the composer has not hesitated to make liberal adaptations from alien sources. His favorite model appears to have been Sir Arthur Sullivan, and if imitation be the sincerest flattery, Sir Arthur has ample cause for self-congratulation. The libretto smatters of W. S. Gilbert's peculiar method, so that the famous operatic firm is fully represented both in the score and the text of *Paola*.

As the title implies, the Corsican Vendetta is the subject of the plot, and a favorite theme of certain sensational novelists is held up to more or less pointed ridicule. When Paola returns from a long cruise he finds that his 150 loving kinsmen have completed all arrangements for the resumption of business in the vendetta line. Sapolo, as the chief representative of the elder branch of the Baroni family has inherited the precious boon of "its-poufing" (as he terms it) his friend and schoolfellow, Lucien, who holds a similar sinecure with the Carolis. There is nothing courageous about either of them, but they come to a shrewd agreement to feign to take up the bloodthirsty feud with intense eagerness.

Incidentally, Sapolo's sister, Paola, has an amatory appreciation of Lucien, but her relatives discourage her love-making in that direction, as an intermarriage of the two families would quash the vendetta forever. Sapolo, who meets with similar appreciation on the part of Chilina, suggests the feasibility of his eloping with Margarine, Lucien's mother, to avoid his murderous obligations. This matrimonial sacrifice becomes unnecessary, as Chilina informs the authorities that Braggadocio, Sapolo's uncle, is the bandit chief they are in search of. On the arrival of the troops, it turns out that Braggadocio has simply assumed his brother's name to avoid the responsibilities of the vendetta and impose them on his nephew. The feud comes to an untimely end by the marriage of Paola to Lucien, while Sapolo and Chilina also decide to settle down to housekeeping.

Harry Paulton, who appeared as Sapolo, is a low comedian of considerable comicality. He has a funny voice and an abundance of natural drollery. He is not unlike William Elton, who was brought over here by the late Lester Wallack, and his methods also suggest at times the uncanny humor of William J. Florence. Mr. Paulton created no end of laughter and made quite a hit, despite the fact that his voice is far less musical than that of the average singing comedian, which is saying a great deal. William McLaughlin, on the other hand, has a splendid bass voice, which he used to good advantage. He was also a conspicuous member of the cast in point of stature, and when Mr. Paulton stood alongside of him the couple looked like the giant and the dwarf of a traveling circus. Chaucey Olcott, like many other tenors, has not been endowed with ability to act, but he sang the delightful serenade of the second act in a manner that elicited hearty applause.

Louise Beaudet, is a piquante little lady with a pleasing but limited amount of voice. She dances gracefully and her acting is enlivened by natural vivacity. Still, she made the mistake of overdoing the part of Chilina, and should strive to suppress her tendency to amateurish exaggeration. Lenore Snyder, sang sweetly and artistically, but hardly fitted the description of Paola, a character that is decidedly reminiscent of Patience, as she is continually harping on her great natural charms. Miss Snyder is by no means a homely woman, but her ankles are decidedly Teutonic in their generous dimensions. Fanny Edwards as Margarine was commonplace both in her singing and acting of the role.

Among the most effective features of the opera were the chorus of "Poor Relations," Paola's solo, "I am Perfect," Sapolo's topical song, "In This, My Native Land," and the duet of Chilina and Sapolo called "On the Beach," the last named being a song-and-dance of the concert-hall type. The sextette in the last act and most of the dance movements were also of the effectively tuneful order. The costumes were handsome and in good taste, and the two scenic settings likewise deserve commendation. Mr. Julian Edwards proved an able leader, and, taken as a whole, *Paola* may be considered to have achieved a popular success.

THIRD AVENUE.—IN THE RANKS.

In the Ranks, attracted a large, and enthusiastic audience to the Third Avenue

Theatre last Monday evening to see Hamilton Harris as Ned Brayton. Mr. Harris made quite a hit and received many curtain calls. Rachel Renard and Kate Singleton were also well received, and the rest of the company gave good support. Next week, *The Blue and The Gray*.

DALY'S.—A POOR RELATION.

Noah Vale..... Sol Smith Russell
Roderick Faye..... Alfred Hudson
Jasper Sterrett..... Charles Kent
"Sociable" Smith..... Louis Carpenter
Marmaduke O'Haley..... R. F. Sullivan
Eunice Faye..... Maud Hosford
Dolly Faye..... Grace Filkins
Rachel Warriner..... Lillian Owen
"Scollups"..... Merri Osborn
Kip..... Master Richards
Patch..... Little Hazel Chappel

Does the reader remember Dickens' poor relation who humbly sits at the Christmas feast and who tells, in mild accents, of the castle in which he lives with his wife and child, enjoying a prosperity and happiness that his wealthy relatives little suspect—a castle which at the end proves, together with the beloved inhabitants, to be in the air? Well, something of the tender pathos and pleasant humor of Dickens' poor relation permeates the character of Sol Smith Russell's *Poor Relation*, presented to New Yorkers at Daly's on Monday night.

Mr. Kidder, the author, has not fitted Mr. Russell with a good play—on the contrary, viewed as anything else than a "vehicle" to carry a clever entertainer through his specialties it is a decidedly bad one. The plot is thin and bald; the characters—excepting Noah Vale—are colorless; the serious situations are absurd; the comic incidents are coarsely conceived, and the dialogue is a mixture of extraneous humorous lines of the "funny column" variety and theatrical claptrap such as has grown grey-bearded in the service of second-rate concocters of melodrama.

On the other hand, the character of Vale, the amiable poor relation—a proud but lovable shabby-genteel, and an inventor with genius—is a contribution to the stage of a type which might, in the hands of a skillful playwright, have become famous. In the first act it gave excellent promise, but becoming involved in the inanities with which the second act was filled, it flattened out and sank to the commonplace level of a medium for the display of specialty accomplishments.

As we have indicated, the plot is stale, flat and unprofitable, the attempt to sustain interest in the serious elements of the story being spasmodic and abortive. The poor inventor is robbed of his plans for a wonderful apparatus that is to do the work of a thousand men by the dishonest partner of a wealthy manufacturer. The daughter of the last-mentioned is accused of the theft, but the poor relation removes the charge by asserting that he had no plans and his invention was a myth. After suffering and starving for several months he reproduces his invention, which the real thief has meantime taken steps to patent. Then comes a turn of affairs. The forsaken wife of the bad partner comes into prominence. She compels her husband to confess and make over the wrongfully acquired patent to the rightful owner. Prosperity smiles on the latter, who is further blessed with the love and hand of the wealthy manufacturer's daughter. The wicked partner skips to parts unknown, leaving everything serene.

In the part of Noah Vale, Mr. Russell showed capabilities for really fine character work. He sometimes suggests the "entertainer," it is true, but there is sweet pathos, quiet power and plenty of dry humor in the impersonation. Had the playwright sustained the legitimate quality of the role in the second act, Mr. Russell would doubtless have awakened on Tuesday morning to find himself famous. It is but just to say that wherever opportunity for "straight" acting was afforded him he was effective. Even as it stands, in spite of all its unfortunate incongruities of introduced songs, cheap "gags" and occasional comic business of the buffoon order—Mr. Russell's performance indicates thought, imagination and facility in characterization. He can attribute his failure to score a complete artistic success to the vagaries of the play.

Mr. Kent, in Sterrett, the unmitigated villain, who always figures extensively in this kind of piece, did careful and painstaking work. He really saved a bad part from ridicule by the intelligent manner in which he concealed its absurdities and heightened its better points. Mr. Hudson, a capital "old man," was satisfactory, if not impressive, as Faye, the manufacturer. "Bits" were efficiently furnished by Mr. Carpenter, as a muscular dude, and Mr. Sullivan, as a warm-hearted Irish janitor.

Miss Filkins made Dolly a bright and impulsive personage. Miss Hosford was conventional as Eunice Faye, the deep-dyed step-mother, who ultimately reforms—apparently because her accomplice Sterrett has gotten the worst of it. Miss Owen was painfully artificial and staid as the deserted wife, Rachel Warriner. Merri Osborn played a rough sourette part, Scollups. A compliment to her and a rebuke to the dramatist are conveyed in the

statement that she spoke her coarse, slangy lines with a facility that made them grate harshly on the auditor's ear. Little Hazel Chappel was cunning in the part of a frank little tot.

WINDSOR.—THE BUCKEYE.

Jonathan Strong..... Harry Wilson
Daniel Walling..... A. E. Brooks
Walter Walling..... W. J. Cooney
Charles Childs..... William Blaisdell
John Jerome..... Frank Gilard
Betty Strong..... Marie Bingham
Gertrude Strong..... Marguerite Pealey
Mary Jane..... Lizzie Evans

At the Windsor Theatre, on Monday night, a bright, clever comedienne, Lizzie Evans, who has a deserved popularity in the provinces, but who has not been seen in New York for three years, presented to a good audience a play of the domestic character, entitled *The Buckeye*. It purports to be rather a picture of local life in Ohio, than a drama. Its main incidents turn upon the theft of a child, who is afterwards adopted by the landlord of an inn, and becomes the heroine of a love match.

The acting of Lizzie Evans was very pleasing and lively. She played the part of Mary Jane, the abducted child. The role of the landlord was very well played by Harry Wilson, but it was too obviously on the model of an Eastern "hayseed" to stand for a resident of the Western Reserve. William Blaisdell was decidedly humorous as Charlie Childs, the lover of Mary Jane. Marguerite Pealey proved a handsome representative of Gertrude Strong, but her acting was at times painfully stiff. The general cast was fairly good, and the play was well received.

GRAND OPERA.—CAPTAIN SWIFT.

The re-opening for the season of the Grand Opera House, on Monday night, was made a notable event by the presentation of *Captain Swift*, with the original cast and scenery, by A. M. Palmer's home company. The principals in the cast were warmly received when they made their first entrance, and the entire performance was fully appreciated by a discriminating audience.

Agnes Booth and Maurice Barrymore received curtain calls in the third act. Frederic Robinson repeated his successful impersonation of Mr. Seabrook. E. M. Holland, Henry Woodruff, J. H. Stoddard and Walden Ramsey also did artistic and conscientious work in their respective parts. Marie Burroughs and Annie Russell were as charming as usual in the roles assigned to them, and Mrs. E. J. Phillips was delightfully aristocratic as Lady Staunton.

The scene in the conservatory at Fernshawe, with its soft, shaded lamps bleeding with the moonlight in the perspective vistas, evoked the plaudits of the audience. Next week Harry Lacy in *The Still Alarm*.

AT OTHER HOUSES.

The Lyceum Theatre was opened for a preliminary season on Tuesday evening of last week with Edward H. Sothorn in *Lord Chumley*, a piece originally produced at that house, and which has since proved a source of considerable profit on the road. Belle Archer and Dora Leslie have been replaced in the cast by Charlotte Tittel and Annie O'Neill, both of whom have proved satisfactory in their respective parts.

Bric-a-Brac will relinquish the stage of Tony Pastor's establishment next week to Struck Gas, another farcical effort by the same author.

The younger Mayo is arousing the plaudits of sensation-loving audiences this week at the People's Theatre in Silver Age.

The scene-shifters are abundantly supplied with work throughout the performance of *Man-kind*, the current melodramatic attraction of the Fourteenth Street Theatre.

Bootles' Baby will retain possession of the Madison Square until the production of *Aunt Jack* in October.

There is no more successful entertainment in New York from the box-office standpoint than Herrmann's Transatlantic Vaudeville at the Bijou.

The patrons and lovers of comic opera can still have their choice of *Clover* at Palmer's, *The Oolah* at the Broadway, and *The Brigands* at the Casino.

Koster and Bial's Concert Hall offers a popular entertainment including two burlesques and many other lively features.

WHO WANTS THE GLADIATOR?

Joseph H. Mack, who was seen by a Mission representative yesterday, had a palpable smile on his countenance that evidently called for an explanation.

"You want to know why I look so pleased? Well, I am as happy as a boy out of school. Having come to an amicable settlement with my former star, I am going to start the latter part of the week for my farm at Beaver Hills, Ohio. I shall enjoy a much needed vacation there until Sept. 26, when I begin my duties as general manager of H. C. Miner's enterprises. By the way, it is probable that Mr. Miner will come out to visit me during my vacation to enjoy a few days of woodcock and pheasant shooting."

"How about *The Gladiator* that you announce for sale?"

"Well, you see, I retained all rights to *The Gladiator* in my recent settlement with Robert Downing, so that neither he nor anybody else can appear in the role of Spartacus without my consent. The play proved a good property for Forrest and McCullough, and I made money with it for myself and star. It will undoubtedly prove a paying investment for the next purchaser. The sale of *The Gladiator* will include the manuscript, the costumes and armor worn by Mr. Downing, in addition to the costumes and properties for the supernumeraries and ballet."

OBITUARY.

CHARLES A. WATKINS.

Charles A. Watkins, the theatrical manager, died last Thursday after a long illness at the residence of his father in Oneonta, N. Y. He was born in the year 1838. After serving with credit as a lieutenant in the civil war, was brevetted colonel for gallant and meritorious services. After the war he engaged in the hotel business. In 1868 he married Ada Gray, then the leading lady of the stock company at the Trimble Opera House. This led to his drifting into theatrical management, and he continued in the profession until the time of his death.

Mr. Watkins was a genial, whole-souled man, and his demise will be greatly deplored by a large circle of friends.

IN THE SHADOW OF DEATH.

George Fawcett Rowe arrived from England a few weeks ago. Shortly after his arrival he was taken ill, but he did not give in or take to his bed until last Saturday night, when Dr. Robertson was called in and found him in an alarming condition.

Mr. Rowe is suffering from mitral valvular disease of the heart, with serious kidney and dropsical complications resulting therefrom. He is very weak, and has only been saved from complete collapse by copious subcutaneous injections of digitalis and brandy.

When seen yesterday by a *DRAMATIC MIRROR* reporter, Dr. Robertson stated that he could not foretell the result of the attack.

"Mr. Rowe is very low," said he, "and death may occur at any moment. On the other hand, if he rallies it is possible that he will pull through. It is one of those cases where a physician cannot prognosticate."

When asked whether, in case of recovery, Mr. Rowe would be able to go out with his company as arranged, opening at Toronto on Sept. 16, Dr. Robertson returned a decided negative. Mr. Rowe was to have starred in his repertoire under Dr. Charles L. Howard's management.

Inquiry last night at the Glenham Hotel, where Mr. Rowe is stopping, elicited the information that the patient's condition appeared to be slightly improved.

MR. HARRIS BADLY TREATED.

F. C. Campbell, *THE DRAMATIC MIRROR* correspondent at Minneapolis, sends the following telegram concerning the compulsory closing of Pat Harris' Theatre on Monday night:

"The Bellini Opera company, which stranded at Havlin's Theatre, Chicago, several weeks ago, came here to fill a two weeks' engagement at Harris' Theatre; but they came in such a crippled condition that notwithstanding the fact that Mr. Harris advanced money for the printing, the railroad fares, and was compelled to guarantee some their salaries to keep the company together the first week, Director Perlet and Stuart Harold skipped the town and the house had to be closed, leaving Mr. Harris several hundred dollars behind. Patti Rosa opens the regular season at Harris' Theatre on Sept. 2."

BOOTLES' BABY'S RUN.

Kate Claxton was standing at the stage entrance of the Madison Square Theatre the other day watching a long line of people going in to buy seats. A *Minerva* reporter passing by greeted Miss Claxton, who said:

"We have made money with *Bootles' Baby* since the first night. We have never had to 'paper' a hit, which is something phenomenal for this season of the year, and I would not be surprised if we could run the season out here. That we will run till Oct. 15 to a big profit is absolutely certain, but it will remain with A. M. Palmer to say whether we shall continue after that. If the houses keep on as they have been he may deem it very unwise to take the play off and we shall have a long and most successful run here."

RUDOLPH ARONSON says that scarcely a day passes without the announcement of a contemplated production of *The Brigands* by some company not connected with the Casino. He says that he has secured the sole rights to that opera for the United States and Canada from Booney and Company of London, and that he has instructed his attorneys to proceed against all parties attempting to produce *The Brigands* without his consent.

AS YOU LIKE IT.

THE announcement is made that a female advance agent is to be employed this season by the manager of a farce-comedy company bearing the spicy handle, The Ginger Snap. This is a dangerous innovation, especially if the lady be one of those fascinating charmers who make a man say yes when he means no, and *vice versa*.

Editors throughout the country are duly warned not to make any rash predictions concerning the merit of the performance, even if this feminine persuader can make them believe, for the time being, that she is heralding the greatest show on earth.

It may be all ginger;
It may be a snap.

THERE is no truth in the statement that J. K. Emmet has secured a new set of ivory teeth and an enlarged property smile for this season. Mr. Emmet's teeth are his own, and what's more they were never paid for. His smile is the same old 32 German dialect smile which he has smole on the American stage ever since he landed there with Fritz, Our Cousin German, about twenty years ago.

It is gravely announced that the composer of "Vain Regret" and "Unawares" has just published a topical song, with the cheerful refrain, "You'll never know the difference a thousand years from now." Perhaps not, but we have no hesitation in saying—and we say it boldly—that there will be no topical song writers in heaven, unless they be entertained there like angels "unawares." "Vain Regret" among the Antipodes will be their chief employment hereafter.

It is playfully suggested by a dramatic scribe that as Miss Alberta Gallatin, "granddaughter of a signer of the Declaration of Independence," Miss Alice King Hamilton, "a descendant of Alexander Hamilton," and Mrs. James G. Blaine, Jr., are reported to have been engaged for the Lyceum Theatre this season, Daniel Frohman would do well to organize the "Relative of Statesmen Comedy Company (Limited)." By the way, Mr. Gallatin never was and never will be a signer of the Declaration of Independence, but if his signature to that historic document tends to elevate the stage or increase Alberta's histrionic usefulness, we will see that Mr. Gallatin's name is added to the list of illustrious hickers at the earliest opportunity.

Among the Deft Definitions collected for America we find the following:
Barbarophobia—A disease which has caused dramatic critics and caused them to rave about high art.
Centrality—A bearded voice.
Farceful Performance—Charity dinners.
Hero—A man who thinks little of his own life, and much less of the lives of others.
Immortal—Virtue, without knowing it.
Legitimate Drama—A drama whose authors are dead and whose copyrights have expired.
Star—Lucky actors.

An English actor has inserted a professional card in the *Ere* to notify managers that he can produce a certificate to prove that his recent delineation of an arch scoundrel was to the life in the vigor with which the audience bleated and howled him. A villainous actor ought to be bleated.

An observant scribe in a Chicago periodical class the specimen of journalistic enterprise which the *New York Graphic* recently exhibited in speaking of a well-known musical director as "a prominent figure on Broadway at present, when the poor man has been dead a year or more."

Still, he may only have retired temporarily to conduct Orpheus aux Enfers, for if the capricious prima donna is accorded the privilege of unlimited farewell performances, why should not an orchestral leader return to this mundane sphere several times before making his final exit for that undiscovered country from whose bourne no traveler returns?

THE first of the season—the manager's gay
With prospects so bright for his troupe.
But, alas! ere six long, weary months roll away,
The prospects may be *deux de song*.

ROCKY BEAR, Red Shirt and Wind-in-His-Whiskers, of Buffalo Bill's Wild West, were recently entertained at a luncheon by Ben El Hafja and Mohammed Ben Morwiskey, of The Shiek's Arabians. The conversation is said to have been prolonged and spirited, but the interpreters must have had a hard time.

THE Casino roof-garden is the all absorbing topic with our "chatty" theatrical writers just at present. When the dramatic dog-days have set in and there is little or nothing to record in the way of plays, the stage scribe of the "society" journals, betakes himself to the sylvan shades of the Casino roof and prattles in his next week's article of things he sees and of many which he doesn't see.

The always vivid imagination of the newspaper reporter runs riot in the Summer at all places, and the opera singer who takes her daily dip at Coney Island in Blue Flannel is assumed to read that she is "diving from Management Pier in jersey webbing and lilac silk stockings."

The modern prima donna sleeps on satin, bathes in dew and dines off candied violets, according to the o'er young writer against space.

A SOUTHERN correspondent writes us to know if Hands Across the sea is a "prolongation" of Hans the Boatman.

DIGBY BELL saved a man from drowning off Block Island last week. The stranger is said to have fallen into the water in a convulsive fit. Unkind rumor has it that Bell was trying his next season's gags on the unknown.

COMEDIAN FRED. LESLIE has had the questionable pleasure of reading a number of touching obituary notices of himself during the past fortnight. How must that Philadelphia editor feel who said: "Although Leslie could never be rated in the first class of comedians he had undoubtedly good points." He undoubtedly has one good point on the Philadelphia press.

A Mr. LEVI, from South Fifth Avenue, visited the Battle of Gettysburg cyclorama the other day and, as he was coming out, he tripped on the steps and sprained his ankle. It is said that he has applied to Commissioner Tanner for a pension.

SARAH ALTHEA HILL, now fully qualified for a stage career, will doubtless be the next candidate for histrionic honors, under the gentle guidance of Manager Gilmore.

An important communication has been received by Kong Wong, of New York, which states that the San Francisco highbinders have decreed that every member of the Royal Chinese Theatrical Company shall perish by the snicker-snee, vulgarly termed hatchet. A number of the dramatic critics of this city, who went to see the first performance at the Windsor Theatre, will very likely breathe a sigh of relief when they learn that this execution, which they regarded as a painful but necessary duty, has been taken off their hands.

They had been looking upon the vichy when it was straw-colored, and they entered a Fourteenth Street theatre with that extremely dignified air which betokened that they had gazed long and lovingly. A "neat clog" was in progress, and when it was concluded they broke forth in a volley of praise:

"That's the best team I ever saw!"
"Why, they dance like one man!"
"They are great! who are they?"

Then they consulted the old-rose programme, and discovered that it was one man.

A soviet looking tramp in Cincinnati was recently discovered to be a young girl. When escorted to the police station she registered as "Maggie Mitchell, nineteen years old," and having "no home." The girl stated that she had traveled over Kansas, Missouri, Illinois and Indiana, walking whenever she could not steal a ride on the cars. Of course this is not the actress of stellar fame. Never in the wide, wide world! Maggie Mitchell has often made up to look in her teens, but she never stole a ride on the cars during the entire annals of the American stage.

One of our esteemed fellow sufferers says the story of Mankind, the English melodrama now running at the Fourteenth Street Theatre, can be summed up as follows:

Act I.—My God, my husband!
Act II.—My God, my wife!
Act III.—My God, the will!
Act IV.—My God, my husband!
Act V.—My God, the will!
Act VI.—My God, my child!

THE following anecdote is revived by a *Western* contemporary: "When the charming operetta *Blaise et Rahet* was at the height of its popularity, chiefly owing to a song beginning, 'Lise chantait dans la prairie' ('Lise sang in the meadows'), a party of young Parisian students took it into their heads to inflict a practical joke on the actor Monvel, author of the libretto. With this intent they assembled one night after the performance beneath his window, and amid much shouting and uproar declared that they would not go away without seeing him. On his at length coming forward and inquiring what they wanted, 'We wish to know,' replied one of them, 'what is the name of the air sung by Mlle. Lise.' 'If you will wait a moment,' said Monvel, 'I will tell you,' and fetching a jug of water, coolly emptied it over his visitors, adding by way of explanation that the air in question was no other than 'Il pleut, il pleut, bergere' ('It is raining, shepherdess')."

We are confronted with the startling information that Denman Thompson will not commence his second season in New York until the middle of September, in order to allow him to complete his duties as Road Commissioner, an office recently thrust upon him by his neighbors at Swanzy, N. H. Uncle Joshua, unlike the tramp in the Old Home-

stead, appears to have gone home, instead of leaving it, to have his own way.

An actor who was waiting his turn at a tonsorial establishment recently, penned the following inspired lines on the margin of a newspaper:

The wind blew into the barber shop
And broke the snags to splinters;
It tore the broom from the brush-boy's hand
And the whisk blew thro' the windows.

ONE of the composers on a rural newspaper, in setting up a sketch of a popular actress, twisted the sentence "Miss Blank has some very noticeable fads" so that the last word read "pads," and he is now taking a much needed vacation.

A TROUPE of "educated fleas" direct from the Royal Aquarium of London, Eng., is at present agitating theatrical circles in Boston. Next!

THE dramatic editor of the Philadelphia *Sunday Item* compiles his department each week by cutting columns and parts of columns from THE DRAMATIC MIRROR and other of the New York papers. The verbiage of each article is altered so as to begin: "A correspondent of the *Item*," or "An *Item* reporter," and the gullible Philadelphians swallow the bait each week, while the *Item* editors wave thirty-two pages of defiance in the face of honest journalism. This week Nym Crinkle's Feuilleton, from the first page of last week's MIRROR, is reproduced in the *Item*, purporting to be a letter from the author to the editor of that sheet, commencing "Dear Mr. Fitzgerald."

MR. BLANK (waiting for dinner at a Third Avenue Italian table d'hôte restaurant): Bring me a bottle of wine.

WAITER (apologetically): Excuse me, sir; the wine is not made yet.

A drinking fountain has been placed in the lobby of the Music Hall at Allentown, Pa. The house is owned by an association, and its patrons who go out between the acts to see a man are indulging the fond hope that Monongahela and cloves may yet be added to the crystalline fount.

AFTER THE PLAY.
ACTOR.—Do I get my salary?
MANAGER.—I'm sorry to say you don't.
ACTOR.—Very well, then, I won't wash up!

SALVING on his coming visit to this country will play, it is said, in only three dramas—Othello, Samson and The Gladiator. These are, indeed, among his most powerful impersonations, and are perhaps the most effective vehicles for the display of genius; but he has such a large repertoire that it seems a mistake for him to confine himself to these three characters. Many would enjoy his Saul, in which he is so superlatively grand. In *Civile Morte* he introduced to us a drama which for years after was popular in this country under the title, *A Celebrated Case*. He played his other characters only a few times on former tours. It was the same with Ristori. She appeared, for instance, for a few nights only in her wonderful personation of Pia di Tolomei. Yet her acting as the desolate heroine of the *Maremma* left an indelible impression on those who witnessed it.

A JOKE À LA "PUNCH."
Americans are not likely to confound Brown-Sequard's elixir of life with John L. Sullivan's He Licks, Sir, Kilrain!

THE late William Paul Bown was an actor of fair abilities and a man of good common sense. He could have excelled in that peculiar line of grim comedy of which Mr. Stoddart is the best representative, but by his early associations he was thrown into musical circles, and developing ability as a vocalist entered into comic opera. His proper sphere, however, was eccentric comedy, or a certain line of serious parts. He had, too, excellent ability as a stage manager. In his personal character Mr. Bown was noted for a sturdy honesty and determination of purpose, and his conversation was marked by wit and geniality. His funeral at The Little Church Around the Corner was not so well attended by the profession as it should have been. Mr. Bown's early death is deeply regretted by all his friends, for he had made many sincere friends, both in and out of theatrical ranks.

THE announcement of the success of Mrs. John Wood, in Aunt Jack, at one of the London theatres, has brought her to the recollection of hundreds of veteran playgoers in this city. One gentleman who was a great playgoer in his early days but prefers now his slippers and fireside, declared yesterday that to see Mrs. Wood he would travel a hundred miles. "Yes!" he cried, jumping up in his enthusiasm, "I would journey a hundred miles to see that delightful woman in one of her old characters. She has the true comic humor—the superb broad comedy—which so few women seem to grasp. Aimee had this tal-

ent; so had Mary Gannon. But Mrs. Wood is superior to them all!" His enthusiasm is fully justified. And what a reception Mrs. John Wood would have, were she again to visit America!

DENIED BY MR. THOMPSON.

THE *Herald* the other day published a statement that Denman Thompson had lost \$150,000 at faro in a notorious gambling-house, known as the "Central Club," at 818 Broadway, and in a poker game at the Westminster Hotel. The report was sent to Mr. Thompson, who is at his country place, at Swanzy, N. H. He thought it all over and then made the following statement for publication:

"I have not been to 818 Broadway for three years. I never lost \$150,000, or \$15,000, or \$5,000 there. The last time I ever played a faro bank was three years ago, when I won \$1,750. I have not put down a bet since. I never played a game of poker in the Westminster Hotel, and never saw one played there. I have not played poker for fifteen years. I won \$5,000 on the election, and have won and lost on races alternately at different times, losing more than winning."

HELEN DAUVRAY WILL NOT STAR.

IT now appears that Helen Dauvray is not to resume professional work after all. The news comes to us from a trustworthy source that Henry C. Miner has released her from her contract to act, under his management, this season.

Mr. Miner engaged a number of people for her company, and had booked part of the season. In addition he had ordered lithographs and other printing. Despite all these preparations the contract is canceled.

And why? Because, contrary to the usual order of things, there is a man in the case.

John Montgomery Ward, of baseball fame, objects to the partner of his joys and sorrows resuming her professional career, and as that partner happens to be Helen Dauvray, both Mr. Miner and his prospective star have gracefully yielded, rather than disturb the domestic felicity of the Ward-Dauvray household.

GLEANINGS.

THIRTY-THREE of BARDUM's most valuable horses and two camels were killed in a railroad accident near Watertown, N. Y., last Friday, and thirty-six horses were badly injured. None of the employes of the circus were seriously hurt. The loss is estimated at about \$32,000. No insurance.

THROUGH an error, the name of Ernest Sterner was included in the roster of Charles Bowser's company last week. Mr. Sterner has not signed with any organization as yet. During the Summer he acted as stage manager of the Lansdowne Theatre company at St. John, N. B., where he made a hit in the part of Uriah Heap.

GEORGE FAWCETT ROWE, who arrived from Europe recently, is busy with his manager, Dr. Charles L. Howard, preparing for his tour which opens at the Grand Opera House, Toronto, Can., Sept. 16. Mr. Rowe will be supported by Edith Stanmore, a young actress from Boston, who is under a three years' contract to Dr. Howard.

EDWARD HURST, who has been passing the Summer at Narragansett Pier, R. I., will not commence his duties in the advance of Jay Hunt until Sept. 2, although the latter inaugurated his season on Aug. 26 at Amesbury, Mass., which is the stamping ground, so to speak, of C. W. Currier, who is to manage Mr. Hunt this season.

In addition to the long list of volunteers to appear at his "matinee" at the Fourteenth Street Theatre to-morrow (Thursday) afternoon, Burr W. McIntosh announces the names of Marion Manola and the great Trewey. The latter will do an act never yet seen in this country and said to be much neater and more intricate than any yet seen.

RUDOLPH ARONSON received on Monday the sole American and Canadian rights of *The Brigands*. The rights of the book were purchased from Brosey and Company, London, and those of the music from Coubertier, of Paris. Mr. Aronson intends notifying his attorneys throughout the country to take proceedings to stop all productions of the opera given without his permission.

MALCOLM WATSON is the author of a new military drama entitled *Love and Liberty* in which Helen Barry is to commence her season at Albany, N. Y., on Sept. 4, under the management of J. M. Hill. Miss Barry will be seen in this piece the following week, commencing Sept. 23, at the Union Square Theatre, at the termination of the Ferncliff engagement, the new drama by William Haworth, which is to be produced at the same house on Sept. 9.

THE Emma Juch Grand English Opera Company will, it is stated, be one of the largest and most complete amusement organizations on the road this season. It is under the management of Charles E. Locke, whose former connection with large musical enterprises has stamped him as one of the ablest masters of detail in America. Mr. Locke has surrounded Miss Juch with a very strong company, embracing such well-known artists as Mme. Benic Serano, Selma Kronald, Susie Leonhardt, Lizzie McNicoll, Charles Hedmond, Edwin Singer, Franz Vetta, E. N. Knight and others. A large orchestra will be carried, which will be under the conductorship of Felix Jaeger. Their season will open at the Academy of Music in Philadelphia, Oct. 21. J. Charles Davis is the associate manager, and is now completing the booking of the tour.

LONDON NEWS AND GOSSIP.

LONDON, Aug 16, 1880.

The deepest depths of our dull season have probably now been reached, for although over a dozen London theatres still remain closed, signs are not wanting that the revival of trade, theatrically speaking, is imminent.

To this end the gloomy and unsettled weather which is being experienced in most of our seaside resorts materially contributes. Would-be holiday makers are returning before their time, and London is indeed fuller than usual, though of course the fine flower of sweldom have departed for the Moors and the Mediterranean and the Lord knows where besides.

What with the Maybrick Poisoning Case and the Order for the Muzzling of Dogs, we still manage to find something to talk of and to write about; but on the whole I must confess that the erstwhile, much-abused matinee is greatly missed, and is now secretly hankered after by those who were formerly loudest in its denunciation.

The desirability or otherwise of the employment of little children upon the stage had for some time been a useful tea-table topic, but under the combined influences of the Lord's debate and Mrs. Bancroft's utterances thereupon, this has now petered out, and we are left mainly to our muzzlings and our Maybrick.

To say sooth the inhabitants of these islands might now well be divided into two opposing camps—those who believe in Mrs. Maybrick's innocence and those who don't. The newspapers teem with old-time tales of poisoners and their victims, and in nine cases out of ten it is shown that said victims didn't get one bit more than they deserved—if so much. If Mrs. Maybrick had been old and ugly instead of young and pretty I guess the arguments would have been the other way up, for by newspaper articles even as by figures you can prove, in a general way, anything.

Eliza Fenning, Madame Lafarge, the Marchioness of Brinvilliers, Lucrezia Borgia and the old woman who lived in a shoe and insured the lives of her numerous progeny in order that she might speedily realize on their policies, have all within the past few days done duty in the columns of our daily papers, and are now by slow degrees percolating into the very ordinary channels of weekly information. In upwards of 260 English towns, petitions for the pardon of Mrs. Maybrick are being numerously signed. It has been stated on authority that while the trial was in progress she received hundreds of offers of marriage, and yesterday it came out that some of these admirers have been threatening to "do for" Berry, the Hangman, if he dares contemplate the exercise of his dreadful trade in connection with their adored Florence.

All this being thus, some surprise is felt that no public pronouncement upon the Maybrick case has yet been made by Mrs. Bancroft. Mrs. Kendal has also yet to be heard from, and will in all likelihood soon give tongue. The gifted Marie having so recently got the bulge upon the Mother of the Modern Drama in the stage-children business, it is not in human nature that the matron in question should much longer hold her peace.

This reminds me that Marie's views, above alluded to, are somewhat different from those she gave off on the same subject in the Bancroft Recollections. Then she spoke pathetically of her miserable childhood, and was eloquent upon the hardships which she, a stage child, underwent in common with other stage children. Now she seems to think that the age at which children go upon the stage is, after all, of little moment, so long as they do go upon it, which, according to Mrs. Bancroft, seems to be the best thing which can happen to any baby in this world or the next.

We are now anxiously awaiting Mrs. B.'s contribution to the "Angelic Choir" discussion which has this week been started in the *Daily Telegraph*, and which I mention here because it grows out of the same matter. Some of the theatrical managers having pointed out that boys under ten were occasionally employed to sing in church choirs, certain cranks started up to protest against such employment, and the editor of the *D. T.*, seeing his way to a diurnal couple of columns or so of cheap copy, inserted a letter advocating the substitution of young women for boys in church choirs generally; and now they are all harled at it—hammer and tongs—and they will probably continue so until they are crowded out by a new murder, a big fire, or a sensational libel suit.

Talking of libel suits reminds me that Florence St. John claims to have been libeled by some paper called the *Wasp*, and indeed, according to the extracts read from the paper in question by George Lewis (Florie's solicitor), there can be no doubt that the *Wasp* man had no business to say such things, whoever he is, as the little low com. in Uncles and Aunts puts it.

On Saturday morning Mr. Lewis, having already obtained in the higher court the necessary order for the institution of criminal pro-

ceedings, applied to the sitting magistrate at Bow-street for a summons against one Alfred Louis Elborough, the *Wasp's* registered proprietor. Without going into particulars now, I may mention that Florence's solicitor told the magistrate that the article complained of imputed "the grossest immorality" to his client; and that Elborough was forthwith summoned to appear before the court on Friday next—that is to say, to-morrow, when there will be a rare rush for places, you bet.

During his application Mr. Lewis incidentally observed that Miss St. John is now engaged at the Gaiety Theatre on a salary at the rate of £3,500 a year, which with other engagements she made up to about £5,000 a year.

Proof; or A Celebrated Case was put on at the Princess' on Monday night with "Handsome" Jack Barnes as Pierre Lorange; W. H. Vernon as the villain Lazare; and Grace Hawthorne and Marie Illington as Valentine and Adrienne respectively.

Barnes' plumpness being undiminished by the sufferings he is supposed to undergo, he cannot be considered an ideal representative of the victim of mistaken identity. Vernon's performance was excellent throughout. Grace knew her business, and on the whole did it very well.

But why did she reserve her chiefest display of histrionic ability for the working of the foolish, ill-considered, played-out "floral tribute" racket, which never yet deceived anybody who didn't want to be deceived?

Grace is old enough to know better, but when the same old basket of flowers was handed up to her across the footlights, she once again expressed in dumb show the same old childish delight and unrestrained joy, mingled with profound astonishment which I have so often admired.

The promenade concert season at Covent Garden opened on Saturday night with a considerable flourish of trumpets, not to mention violins, clarinets, double-basses and other instruments necessary for an orchestra. It is said that nearly nine thousand people passed in and out of the theatre during the evening, and there is no doubt that the crush was one of the biggest ever experienced at the theatre.

Freeman Thomas informs me that he took close upon £900, or \$4,500. This, of course, includes money for season tickets, of which more anon, but Thomas vows and declares that 8,500 shillings were taken at the doors.

The season-ticket system worked by Thomas this year is a change rather than an improvement. Instead of issuing a season ticket, to be shown always on entering, and retained throughout the season for one guinea, he has devised a system of ticket-books, each "book" containing sixty admissions, the price for which is one guinea as heretofore. As the tickets are not dated of course they can be bought up and speculated in, and if the show catches on this is what will undoubtedly happen to them, and enterprising publicans in the neighborhood of the theatre will be offering a glass of beer and an admission to Covent Garden for sixpence.

This "given-away-with-a-pound-of-tea" sort of business is hardly creditable to a house like Covent Garden and it will not surprise me if ere long Thomas finds out that he has made a mistake.

His orchestra is fair and old Ardit has been engaged to conduct it. His artists are good without being great. Nikita is his strong suit. For the rest Foli, Henry Piercey, Madame Bellecole, Mademoiselles Colombati and Tremelli and Herr Friedheim (pianist) about complete the list. I believe the sempiternal Sims Reeves will anon put in an appearance—perhaps.

Promenade concerts will burst forth at Her Majesty's next Saturday evening under the direction of H. J. Leslie. The outside of the old Opera House has been made glorious with gold and color. The inside has been swept and garnished and the auditorium has been turned into a counterfeit presentment of the Street in Old London, which was so popular at one of the Kensington exhibitions two or three years ago. The private boxes are the windows in the old houses and the effect is quaintly picturesque.

Leslie promises a high-class entertainment, and avows his intention of charging a fair price for it. There won't be any fourpenny-halfpenny admission business about this show, anyhow.

Berignani will be Leslie's conductor, and the orchestra is said to be as near perfection as makes no matter. The list of artists includes Edward Lloyd, Joseph Tapley, Alec Marsh, Elly Warnots, Antoinette Trebelli, Alice Gomez, Marian Mackenzie and Mrs. Shaw. La Belle Siffreuse—also three swell piano-forte soloists, the best of whom is Vladimir de Pachmann.

It is never safe to prophesy unless you know, but if Leslie's programme is carried out according to promise, it will wipe out Thomas'.

Thomas has, I am told, left himself an op-

portunity for the early closing movement should the fortune of war necessitate such tactics. He is now negotiating with Lago for a supplementary opera season, which, in the event of the concerts not being successful, would commence a fortnight earlier than originally intended.

GAWAIN.

AN "EFFORT."

IN RHYME.

Respectfully dedicated to those who have "been there."

A ten-hour "jump"—we're at Spoundyke land;
It is the typical "one-night stand."
"Jaws" at eight—women and men—
Waiting to see the "troupe" come in.
"Look et th' little feller, ain't he small?"
An' th' big feller, 'aint he tall?"
"Be y' goin' Jim?" "Well, you bet!"
Best troupe come t' town yet.
Got five women, slicker'n wax;
Tell by th' "togs" on their backs.
This is a show an' no mistake!
House 'll be jammed quarter 't eight.
What's that crashin' an' smashin' up thar?
Oh, only their trunks fallin' out o' th' car.
Don't see no donkey or dogs in sight.
Oh, thought 'twas Uncle Tom to-night.
"Carriage! Omnibus! Commercial Hotel!"
Dollar a day, we'll treat you well.
"Step this way, arrangements is made"
Fer th' show troupe at the Everglade.
"This way fer United States!"
I gave your agent th' lowest rates.
The only elevator in town
T' take th' people up an' down.
What's that? No, Sir! Runs all night.
"Your grip, please! We'll treat y' right!"
Show troupe all to the Commercial go,
Free lunch after th' show,
Best of beer, lots of fun,
Har don't close till after one."

After dinner, a slim affair—
Corned beef and cabbage, butter with hair—
We visit the theatre (b) Theban Hall,
Changed from a skating rink last Fall.
Flat floor, hard chairs, gallery in rear,
"Thirty-five and fifty" are the prices here.
The manager (b)—a short stout man—twister—
Wearing a door-mat style of whisker.
With a stub of a broom he's sweeping the aisles,
Getting the peanut shucks into piles;
Pussing, perhaps a bushel or more,
Down the main aisle toward the door.
"Here, old fool, what you 'bout?"
Better look 'fore frin' things out,
All over me this dirt you've spread
These, my best coat pants and vest."
Spoke Deacon Prim, an old church pillar,
One of the straight cut gospel filler.
"Spose I seen y'—y' called me 'fool,'
I've notion't thrash y'—I did at school."
"Manager Rhube, since mixin' with 'show' people,
Your head's gettin' higher'n the meetin'-house
steeple."

I'll change my mind—jes' fer ver sass;
Woul'n't come to teach if I lib'ed a pass.
With a slam-bang, shut goes the door,
And we turn about to look the place o'er.

Manager says: "Ain't she roomy?"
Curtain painted by Nokes an' Toomey,
Scenes was painted by a man in town;
Wait a jiff, I'll roll one down.
Goi darn these old clothes lines;
Somehow they git tangled at times.
Them's woods! Ain't they neat,
Fer a man as alius painted here.
This one here's fer parlor scenes;
Got 'make-believe' doors an' 'two side screens.'
See them pictures painted on there?
How d' they look from where you aire?
Left here's my daughter—my wife on th' right;
Tell ve them looks great at night!
Yes, ver advertisements 'as been out a week,
The drummers puff y', them I heard speak
At their customers al' 't turn out,
An' drummers talk goes here-about.
But times here now ain't over bright.
Y' ought t' showed here Saturday night,
Yesterday the mill-hands struck;
Mills shut down—just our luck!
An' th' brick-vard—used to pay off weekly—
Busted up last month completely.
Houses is better when times is brisk,
But come I ain't got much 't risk—
Lights t' furnish an' rent 'er hall;
I give passes t' cover that all.
To th' last show not many went,
But I made money at thirty per cent.
Now 'bout these things I've got t' get—
Side-board, wash-stand, furniture set,
Dishe, towels, plain kitchen table.
Hair robe I'll bring from any stable.
Must have combs these things to get—
Four at least for furniture set,
For other things—'bout half a score;
If not enough I'll come for more.
Hold on—there's six wine glasses
That 'll take as many passes,
An' seven counselmen go in free—
That's my li' sense, don't you see?
Where's th' company 'come in, you say?
(Back door, through the alley-way.
Good shows say it's not allowed
That actors come in with the crowd.
Reserved seats sold? I'll show you where.
In th' shoe-store over there.
You see the sign, I B. SLIM,
Just introduce yourself to him."

"I suppose, gents, y'er with the show.
Yes, seats is goin' rather slow,
There's th' 'plan'—what's pegged is taken,
'Scuse me—a customer waitin'."

A pine board ruled into squares
Shows the position of the chairs.
Where a seat is "taken" or not for sale
Is driven there a shingle nail.
And wherever they stick a pin
Means seat is "held," cash not in.
Four, marked "O. K." with blood-red ink,
Are for the man that "owns" the rink.

"Gents, y' needn't have no tear,
Can't tell much by what's sold here.
Most folks wait till th' troupe's in town
An' they see the actors walkin' 'round."
Been fooled here so much, y' know,
They like t' kinder 'size th' show."
Last troupe here was pretty snide—
Played Dr. Jekyll and Mr. Hyde.
A few went, crowd was small;
Wa'n't no fun in th' play at all.
Then another show was here two weeks,
Charged twenty cents fer best front seats,
Played somethin' different every night;
Better'n high-priced shows, a sight.
But a feller as alius does well here,
An' comes about three times a year,
Is Uncle Tom. By jove! It's funny
T' see that feller take in money!
Buyin' ahead much folks don't bother,
Fer one seat's good as t' other.
Will I sell more? Sure; two or three,
As folks is goin' home to tea.
Call again if up this way;
Glad t' know y' gents, good day."

At seven sharp we open the door
To a "rush" of cold air, nothing more.
At seven-thirty we begin to frut;
Manager says: "It's early yet."
No one yet—clock strikes eight;
Manager says: "The crowd here later!"
Then two-by-two and four-by-four,
The live "dead-heads" file past the door.
"Eight-thirty" by both town-clocks—
Eleven dollars in the "box."
Manager says: "Course it don't pay!
Still I wish you'd give the play;
Cause what'll all them counselmen say
About th' license I got t' day?"
"Didn't see it? That was t' go."
They stayed sober to see this show.
Here, now, I'll be fair with you:
Take all th' money, if that 'll do."

I'll live the oil burned here to-night;
The passes fix my rest all right.
Quits discouragin', I suppose,
T' play to all these empty rows?
Please y' give 'em all the acts,
These folks 'll give y' rattlin' 'cracks.'
Then, if you come back in the Fall,
This house won't hold 'em all."
Oh, "whiskered chestnut" fraught with pain!
Show is over, lights are out!
Still a few "jays" hang about.
"Comin' back this way this year?"
Where y' goin' to from here?"
"How old's that lady sang th' song?"
She been with y' very long?"
With husky voices in three flats—
We softly breathe the verdict—"Rats!"

Ghost of Shakespeare, Lord of Love!
Send "open time" down from above,
And in Campbell's airship car
We'll "jump" about from star to star.
EZRA F. KENDALL.

COMMENTS.

SENSIBLE ADVICE.

Springfield Republican.

The downfall of Hahr, or "Allen H. Wood, the enterprising young Harlem manager," as the New York papers were fond of calling him, causes no surprise to those who had taken pains to look into his method of doing business, although he is believed him to be the rascal that the papers make him out since his collapse. THE NEW YORK DRAMATIC MIRROR gives some sensible advice regarding such theatrical schemers which the members of the profession would do well to remember. It says: "The downfall of Hahr and his house of cards teaches a lesson which not only has theatrical victims, but all members of the profession, should take to heart. It is that schemers and speculators, nursing crazy dramatic projects, must be treated with caution, if not with suspicion; that the man who promises to pay larger salaries than anybody else offers is likelier than not to pay no salaries at all; and finally, that seemingly ingenious enthusiasts who enter into an enterprise avowing that they control unlimited resources and 'don't care a continental whether the thing pays or not,' are not men of sound business character and cannot be safely trusted either with money, credit or services. The confidence reposed in Hahr by so many people indicates a state of infantine gullibility, which, it is to be hoped, the early miscarriage of his scheme will change into a ratiocinative meditativeness, as it were, that will assure the blocking of the ways should the launch of another such description be again attempted." THE MIRROR sounded the note of warning against "Manager Wood" several weeks ago, and hence can consistently give such advice.

THE MAYOR'S APPOINTMENT.

The Metropolis.

Only one mistake was made, so far as I can hear, and that was rather the fault of the petitioners than of the Mayor. Director Stanton, of the Metropolitan Opera House, is a good fellow, but he does not represent the theatre. He is a musical, not a theatrical manager, and music is already fully and powerfully represented by William Steingway. A. M. Palmer, whom I recommended last week—too late to catch Mayor Grant's eye—is the proper theatrical manager to serve on the Committee. If Director Stanton would gracefully resign in Mr. Palmer's favor, he would make himself very popular with the whole profession.

THE HOWELLS IDEA.

Boston Post.

Mr. Howells and his opinions concerning the drama are not in themselves important; but they have served as a text for a good deal of discussion which it is to be hoped may enlighten the public, whose ideas on dramatic art are apt to be misty. "Nym Crinkle's" admirable characterization of Mr. Howells' fallacy has already been quoted in these columns; and now THE DRAMATIC MIRROR has it out with our contemporary the *Transcript* for taking the Howellsian view. This is a sensible contribution to a discussion which bids fair to last far beyond midsummer.

A CHANGE WILL COME IN TIME.

Syracuse Standard.

We have the authority of THE NEW YORK DRAMATIC MIRROR that the salaries paid the theatrical profession have tumbled. Contracts made for the services of some of the actors whose popularity is best accredited, show that managers throughout the country have refused to pay the high figures heretofore exacted. In many conspicuous cases the reductions amount to from 30 to 40 per cent. THE MIRROR accounts for this state of affairs in this way: "Probably the most pernicious agency has been the enormous influx into the theatrical ranks of untrained amateurs. The stage is flooded with people, who, bringing assurance and persistence chiefly to their aid, have managed to force themselves into the swim, without marked talent, technical skill or adequate experience to justify their dramatic *raison d'être*. The MIRROR suggests that the profession will be unable to recover lost ground until public taste advances, that is until audiences refuse to give hearings to companies not composed of actors and actresses trained to the stage in the old fashion. We fear that public taste will be a long time reaching this degree of perfection. The willingness of public taste to put up with the mannikins, who fill in the casts with the stars is in theory the basis of the theatre, but there must be an antidote somewhere, for we find the theatres throwing the poison of their stomachs and prospering in the meantime."

LIKE ANY OTHER FORM OF THEFT.

Grand Rapids, Mich., Telegram-Herald.

THE NEW YORK DRAMATIC MIRROR is a courageous journal. For some time past it has been making warfare on the pirate dramatic companies, so-called because they illegally pillage the most reputable plays and murder them before the denizens of the far Western towns. To steal a copyrighted play is certainly on a par with stealing a house and lot, or robbing a bank, and THE MIRROR, in exposing the names of the thieves, gives reassurance that it is a trustworthy and honest journal in the field it occupies.

WHAT DOES CHICAGO WANT?

Chicago Tribune.

THE NEW YORK DRAMATIC MIRROR is authority for the statement that actors' salaries will show a decline the coming season. This playgoers will be sorry to hear, as they like a cheerful actor. There is no mention, by the way, of a decline in the rates of admission to theatres.

The testimonial matinee tendered to Burr McIntosh occurs at the Fourteenth Street Theatre on Thursday afternoon. Among those who have volunteered their services are De Wolf Hopper, Manager Barrymore, N. C. Goodwin, Eben Plympton, Wilton Lackaye, Carroll Brothers, Watson and Gibson and a host of others. The programme will include the second act of *The Mountebank*, with Eben Plympton and the original cast and the third act of *Ingomar* with George Davids as Parthenia, and Mr. McIntosh as Ingomar. There will be some athletic contests, and Lillian Russell offers a handsome prize to the winner of the running high jump, open to all amateurs in the N. A. A. U. Wm. Byrd Page, the world-famous jumper, will compete. Tickets are on sale at the Fourteenth Street and Bijou Theatres and leading hotels. One distinguishing feature about this testimonial is, so the beneficiary claims, that it has been entirely unsolicited on his part, and is the spontaneous offering of his admirers.

Ratontown, situated in the great pine belt of New Jersey, is said to be one of the healthiest locations for suburban homes in that State. It is only three miles from Long Branch, one-quarter of a mile from Monmouth Park, and thirty-two miles from New York. The Ratontown Improvement Company, Room G, 121 Broadway, New York, will furnish maps and all particulars.

LETTERS TO THE EDITOR.

MR. HERNE SUGGESTS A REMEDY.

DORCHESTER, Mass., Aug. 21, 1889.

To the Editor of the Dramatic Mirror:

Sir.—Your article on "Theatrical Salaries" has opened the eyes of professionals at large to the fact that salaries have decreased, and that they must go still lower, and that actors must enter upon that struggle for existence which they have heretofore believed was the sole prerogative of the laboring man and the mechanic.

They blindly fancied that the "profession" were not a part and parcel of the great army of wage workers.

Your article has developed to them the fact that all who toil, no matter in what capacity, are wage earners; that to crush one is to bruise all.

Evolution is the great principle—from the lowest comes the highest. I say that salaries must go lower—if a remedy is not found.

What is that remedy?

My esteemed friend, Mr. Warren Worth Bailey, tells you that he believes I know the remedy. Do I? Let us see.

The remedy is the same that will apply to the relief of every workingman on the face of the globe; the removal of unjust taxation; the annihilation of monopoly; the destruction of the power of one man to live in flagrant luxury upon the sweat of another; the right of one man to freely trade the products of his labor with another.

How shall this be accomplished?

By the nationalization of the railroad and the telegraph; by the removal of all taxes upon industries and placing them where they justly and properly belong, upon the site value of land and upon the site value alone; by taxing all land improved and unimproved alike, according to its site value. Give to all men the equal right to the use of the earth.

"But," says our actor, "I don't see how this is going to affect salaries."

No, but you will if you give the question careful study. To elevate yourself you must elevate all the labor element.

You must put it beyond the power of men like Mr. Howells' "Gerrish" to "fix things."

You must assist labor to fix things itself, and help it in its tremendous fight, not against capital—an enormous class—but against monopoly.

You must enter boldly and aggressively into the social and political questions of the day.

You must get closer to progressive men, progressive thought, progressive literature. You must help to solve the Social Problem.

You must not lose sight of the fact that the success of the theatre hangs upon the success of the laborer in all walks of life.

How does unjust taxation affect the salary of the actor?

First, by the inflated and false valuation given to land. The resident manager is forced to pay an enormous rental for the land on which his theatre stands. By building his theatre he increases the valuation of all land in his vicinity, from which he gets no profit. He is then heavily taxed for improvement from the moment he breaks ground until his theatre is completed. He is taxed on every bit of decoration he applies, while the taxes of all with whom he deals—such as the newspaper, the printer, the bill poster, etc., are paid in part by him. He can do without none of these; his expenses must be kept within a certain limit.

Where can he make the cut? Why, on the laborers in his employ—from the leading man to the scrub-woman. Then comes the combination or traveling manager. His percentages are reduced by the local manager, because the local manager's rent has been raised. His railroad rates are increased, Congress working in the interests of monopoly. His receipts are no more than they were. He must meet the expenses of the case. How? He is himself "squeezed," and is forced to make the cut in salaries.

Supply exceeding demand in this vast world, where thousands are starving for food! Give men a chance to earn the food and clothes they need, and see how soon the supply will be exhausted and the demand increased.

The earth is the source of all industry—the potent source. That it so that monopoly will be glad to hoist its hand, and see how labor will spring to action and wages be raised.

Send Henry George's "Progress and Poverty." It will lead you to other paths.

Mislead the actor and manager alike have looked for the solution of their problem inside their profession, forgetting the larger relations of the labor question. They must now become aware (narrowly education is becoming aware) of the fact that the good of each is woven in with the good of all. No trade or profession stands alone. Fraternity is coming to be more than a word—it will soon be seen to be a necessity. Fraternally, JAMES A. HERNE.

UNJUST DISCRIMINATION ALLEGED.

HUDSON, N. Y., Aug. 25, 1889.

To the Editor of the Dramatic Mirror:

Sir.—I beg to call your attention to the following open violation of the Inter State Commerce law as perpetrated by the N. Y. C. & H. R. R., going in and out of Newburgh:

N. Y. C. & H. R. R.

OFFICE GENERAL BAGGAGE AGENT.

ALBANY, Sept. 11, 1889.

Circular 25.

To Station Baggage Agents: On and after this date you will check commercial and theatrical baggage destined to Newburgh to Fishkill only.

You can explain to parties interested that we do not control the ferry between Fishkill and Newburgh, and that they can make their own arrangements for the transfer of their baggage.

This order does not apply to strictly personal baggage, which may be checked to Newburgh as heretofore.

S. H. McCULLY, Assistant General Baggage Agent.

You can readily see that the foregoing true copy of the order is discriminating in favor of the general public and against commercial and theatrical passengers.

The Western Transfer Co. control the ferry and baggage transfer at Fishkill and Newburgh; have also the ticket agency of the Hudson River Railway; check all baggage, and, in fact, have a monopoly of the business at that point. From what I could learn, I believe the order was made solely for the benefit of the Western Transfer Co.

Sincerely yours, GEORGE H. LENOX, General Business Manager Gorton's Minstrels.

A NOBLE OUTCAST.

MICHIGAN CITY, Ind., Aug. 21, 1889.

To the Editor of the Dramatic Mirror:

Sir.—I am by a letter from Mr. Charles Wells that has been the right of A Noble Outcast from J. A. Fraser, Jr. I will give you the facts.

Mr. Fraser never wrote A Noble Outcast. The only thing he ever wrote was The Wooden Man. I had a copy of Only a Woman's Heart, which, after rewriting, I produced in San Francisco in 1885 under the title of Convict 113. I gave Mr. P. the idea to rewrite it, but about fifty lines in the last act which was not nearly as strong as the original. I had the title, A Noble Outcast, copyrighted in 1885, on Feb. 5, by Anna Boyle and J. W. Summers. Well, I produced Mr. Fraser's fifty lines Sept. 2, 1888, at Elgin, Ill. Then I asked Mr. P. to send on two copies to Washington and have the play copyrighted for me as well as the title. He sent on the two copies, but had it copyrighted for J. R. Fraser instead of J. W. Summers. Therefore, as the play was produced two or three months before it was copyrighted it is now public property, unless Mr. C. R. Gardner has Only a Woman's Heart copyrighted.

I have had the play entirely rewritten and will produce it when and where I please. I call for England to star for three years Sept. 2. Mr. Fraser does not own a single situation or climax in A Noble Outcast. These are the names of the people who played with me at the Alhambra Theatre: Fanny Young, Anna Boyle, Laura Bigger, W. H. MacConnaught, Theodore Roberts and George Osborne. That was in 1885, three years before I ever heard of Mr. J. R. Fraser. When I met him he was working on the Chicago Morning News for four dollars per week.

He is no more the author of A Noble Outcast than I am of Hamlet.

Hoping that you will publish this, as it is the truth, which I will swear to before any court in the world, I am respectfully yours,

JOHN W. SUMMERS

CHICAGO, August 17, 1889.

To the Editor of The Dramatic Mirror:

Sir.—In your issue of Aug. 10, beneath the caption of "Under the Black Flag," you raise a question of veracity between a person named Winnett and Mr. Trevellick, of Yore's Grand Opera House, Boston Harbor.

Mr. Winnett—by the way—who is Winnett?—is in one of three positions. He has not seen The Outcast. He has not seen Baron Rudolph. Or he is a malicious fabricator.

The Outcast resembles Baron Rudolph in the same degree that a cow does a locomotive—they both "go." There is not one line, not one situation in The Outcast that even remotely suggests Baron Rudolph, beyond the facts that The Outcast is a philosophical tramp and makes his first entrance to a party of society people. Mr. George S. Knight is one of the most valued acquaintances I have, and I would sooner lose my right index finger than his good opinion. As to The Outcast, I have been kept busy defending it against pirates, and in the near future propose to spring a new practice on their reading, which, if my attorneys are correct in their reading, will give the honest actor and player a hitherto unseen protection.

In conclusion, though a very humble member of a noble profession, I have rights which I know THE MIRROR will respect, and a glance at the synopsis on the Boston Harbor programme will satisfy THE MIRROR that T. H. Winnett has done, not only Mollie Jeffries and Charles Wells, but myself also, a gross injustice. Yours respectfully,

JOHN A. FRASER.

THE BOTTOM OF THE TUB.

LONG BRANCH, Aug. 24, 1889.

To the Editor of the Dramatic Mirror:

Sir.—As I have not "re-written" Pine Meadow and have no intention of so doing, you will confer a favor if you will let me know from whence your information came, as that portion of it relating to my "re-writing" is incorrect.

"Every tub stands on its own bottom" (Mr. Brown must stand on his). I would not have purchased or produced a play did it need (in my opinion) "re-writing."

As I have not added or eliminated a syllable I ask you, in justice to Mr. Brown, to publish my statement. Very respectfully,

JOSEPH ARTHUR.

[The statement that Mr. Arthur had re-written and altered this play was made to one of our reporters by Manager Frank W. Sanger. Mr. Sanger is Mr. Arthur's partner in the production. It was but natural to suppose that he knew whereof he spoke—ED. DRAMATIC MIRROR.]

A VICTIM OF CIRCUMSTANCES.

NEW YORK, Aug. 19, 1889.

To the Editor of the Dramatic Mirror:

Sir.—In your issue of Aug. 17, I notice the following letter, which I hereby give in part: "In the daily papers it is stated that an individual calling himself Fred Goldthwaite has been arrested in Brooklyn, charged with burglary, and that he claimed to be the leading man of the — company. Will you kindly deny the assertion? He is not, nor was he ever engaged for any position in our company."

To the manager of The Showway belongs the credit of bringing burglars into the dramatic business as a novelty. We open at the Theatre on Aug. 21, with a burglary play, "The Showway,"—only a plain dramatic company. (Signed)

MARKS & CARON, managers.

Now Mr. Editor, I, being the only individual (to my knowledge) in the profession who has a right to that name, it being my own since birth, and never having done anything to shame or disgrace it, I feel called upon to defend it when stigmatized, especially by those who would put Marks against it in their power, by endeavoring to connect it in a disparaging manner, to me, with the title of their play, (1) and not Caron what grounds they might do so, so long as they obtain for the aforementioned play a free ad. in your excellent paper, knowing its vast circulation.

Several weeks back I was negotiating with Caron to play the leading juvenile or leading part in his play, (2) but when he insulted me by offering me the enormous salary of (\$3) thirty-five dollars per week (the limit to play either of the parts before mentioned, it staggered me, and I "vomited the ranch," stepped down and out, fearing another shock, leaving the field open to some more ambitious Richard who loved to act. I have to act when I receive a decent salary for my work. But I had gotten over accepting "burn-storming" salaries for that line of parts "many moons" back.

Now, in regard to the charge of burglary. Last week I was "a victim of circumstances over which I had no control," inasmuch as I was charged with a crime. At the examination before Judge Kenesha of the Third District, Police Court of Brooklyn, there being no evidence against me, the charge fell to the ground of itself. The case was dismissed and I was honorably discharged. So, as a burglar, I didn't bungle. And I think that Mr. Marks (whoever he may be) and Mr. Caron were just a little bit too "previous" in jumping at conclusions and attempting to connect my name in a disparaging manner to me with their play (3).

I have written a few lines simply to vindicate myself and rid my good name of the stigma and odium that these managers (2) Marks and Caron have tried to cast upon it to my injury by endeavoring to further their own interests. I might say, at my expense to advertise their play (3), I will simply add that in my very humble judgment the play (3) requires advertising of some sort, and I think I have a right to my opinion as a critic, having played the leading part in said play in the original cast for several weeks at two of the best theatres in Chicago a few seasons ago.

In conclusion I will say that Messrs. M. and C. should just "sit down" on each other for having attempted such a dodge to "boom" their—their—play (1). I sincerely trust that they may not be obliged to "bungle" some Western treasury on their coming tour in order to bring their (verv) "plain dramatic company" all home from "bleeding Kansas" ere are seen "the flowers that bloom in the Spring (tra, la, la, la).

FREDERICK GOLDTHWAITE.

NEW YORK, Aug. 24, 1889.

To the Editor of the Dramatic Mirror:

Sir.—In your last week's issue the article "Colorless Acting" revealed a truth not generally understood by critics and by only a few who are resident within.

"Colorless" is not always rightly applied. "To well to notice, however, there are critics who can and do 'compare the acting with a critical analysis of the play.'"

A word for those who do not.

To be able to make this comparison the critic must see the entire performance, be a judge of acting and possessed of a good memory.

The majority of our critics do not sit through a performance. They cannot, for they must review two or more entertainments on one night, which alone precludes all possibility of writing intelligently of a play and the acting. They can only give impressions, gathered while the attention is likely to be divided.

The editor's "blue pencil" also has a blighting effect on the critic. Credit him with having "sat through it all," with knowledge of acting and rehearsing memory, who will do his best, knowing all the while that much of his work is likely to be omitted?

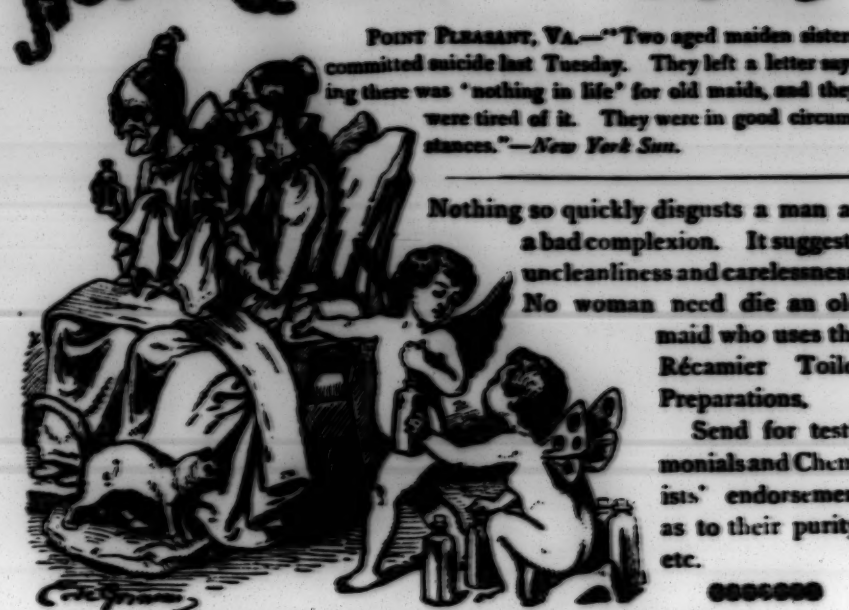
Herein lie some of the reasons why critics are faulty and words misused. A role might be colorless (properly speaking) in the early scenes of a play for the sake of gradual development and dramatic climax later on. The critic could not know this one thing without seeing it all. No real good results from one man trying to do the work of two. It may increase profits, but it defeats a laudable end—valuable criticism.

Mr. Nym Crinkle has all the attributes of an able critic; we should hear more from him.

Respectfully yours,

LEIGHTON BAKER.

FIGHTING LIFE FOR OLD MAIDS



POINT PLEASANT, VA.—"Two aged maiden sisters committed suicide last Tuesday. They left a letter saying there was 'nothing in life' for old maids, and they were tired of it. They were in good circumstances."—New York Sun.

Nothing so quickly disgusts a man as a bad complexion. It suggests uncleanness and carelessness. No woman need die an old maid who uses the Récamier Toilet Preparations. Send for testimonials and Chemists' endorsement as to their purity, etc.

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From Prof. Stillman, the Eminent Scientist and Professor of Chemistry of the Stevens Institute of Technology:
 DEAR MADAM:—Samples of your Récamier preparations have been analyzed by me. I find that there is nothing in them that will harm the most delicate skin, and which is not authorized by the French Pharmacopoeia as safe and beneficial in preparations of this character. Respectfully yours,
 THOMAS R. STILLMAN, M.S., Ph. D.

If you will mention THE DRAMATIC MIRROR you will receive a free package of the Récamier Toilet Powder.

CAUTION.—Beware of swindlers and discharged employees. I employ no agents; the secrets of my formulae are unknown outside my laboratory.

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BY MARY H. FISKE.

(EDITED BY HARRISON GREY FISKE.)

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Written by a very large circle. Handsomely printed and bound, and thoroughly interesting from cover to cover. —Nashville American.

These things here that are well worth preserving; things funny and things sad, and quite as often things that are both. They show how the Giddy Gusher wrote, and never was a style better adapted to its purpose. —New York Daily Graphic.

Bright and quiet bits of humor and pathos, graphic pen-pictures of men, things, thoughts and feeling. The treatment of whatever Mary Fiske touched with her pen is exquisite. She had the knack of touching off in semi-satirical, generous vein, the foibles and foibles and foibles of humanity in a degree seldom equalled. The compilation of her work furnishes a collection of some of the choicest word pictures of the present generation of literary writers. —Chicago Mail.

Noted as a writer for true wit and quaint humor, as well as pathos and sentiment, that must move any reader. The volume contains Mrs. Fiske's best sketches. —New York Daily News.

Mrs. Fiske had wit and imagination, high spirits and a true sympathy. —Cincinnati Commercial-Gazette.

These little essays, with their quaint mingling of humor and pathos, their quality of shrewd observation and of kindly wit, are well worth the perusal which they are now likely to obtain. Mr. Harrison Grey Fiske has edited the book, which is sufficient indication that the selection has been well made. —Boston Post.

A concentration of the superb efforts of the lamented Mary Hewins Fiske, universally known as The Giddy Gusher. —St. Louis Evening Chronicle.

Characteristically representative of the quaint wit, caustic humor, moving pathos and tender sentiment for which the author was widely celebrated. —Boston Commonwealth.

A brilliant and entertaining writer. The book will undoubtedly have a large sale. —Brooklyn Citizen.

A handsome memorial volume, full of wit and wisdom, which everybody who likes true humor and pathos will be glad to purchase and keep among his favorite books. —New York Herald.

Shows Mrs. Fiske at her best and in every way she tried. We know of few books that can call out so many laughs as this. —Albany Argus.

Sometimes humorous, sometimes satirical and always sincere. A readable volume, indeed. —San Francisco News-Letter.

A remarkable woman in her blending of humor and pathos. She had the power of Fanny Fern in being the tear of sympathy but she did not imitate the vein of humor. It is to be hoped the most brilliant of her gems will find a place in permanent literature. Her "Tribute of Song" tells a pathetic story illustrative of Europe's great heart and wondrous melody, which ought to be preserved among the little classics. So, too, should be her story of the suicide of a German musician who was driven to despair and death by starvation wages. —Chicago Inter-Ocean.

Written in a lively, dashing vein and deals with all sorts of subjects. —Cleveland Plain Dealer.

Written with wit and eloquence, and will be widely read. —St. Paul and Minneapolis Pioneer-Press.

Like Colonel Ingersoll, she could combine words in all sorts of fantastic and graceful ways. —Buffalo Courier.

She had a fine sense of humor, a rare thing in a woman; a rightness of aim for sham and pretence; a love for the beautiful in art and human nature, and a generous sympathy with generous impulses. A notable example of a woman who had seen life in many of its uncommon phases and whose friends were many. —Manchester (N. H.) Mirror.

By turns pathetic and humorous and show a keen insight into human weaknesses and a sympathy with everything that is noble and honest and beautiful. By their variety, their delicate satire and their natural touches of character the papers make very pleasant and attractive reading. —Philadelphia Record.

These common sense, serious, and yet so very witty and cheerful efforts deserve a place in the literature of the day. It would be well for the current literature of these days if we had more "Giddy Gushers" of this type and fewer of the ordinary type. —San Francisco Chronicle.

Philosophic, witty, sympathetic and brightly imaginative comments upon various mundane affairs. —New York Star.

Bright, lively, cheery, original sketches of life and manners, of delicious humor, keen wit and sharp satire, with touches here and there of exquisite pathos. They were well worthy of preservation in permanent form and this volume will be highly prized by the great multitude of her friends and admirers. —Indianapolis Sentinel.

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NOTICE TO MANAGERS.

ROBERT DOWNING

Having settled all matters amicably with his former manager, desires to say, that there will be no difficulty in the future. He will produce his plays with new scenery, new costumes, new music and dramatic contrasts, including the talented young artists,

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Notice to Managers.

All Managers of Theatres are hereby notified that

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ROBERT FULFORD.

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MATTERS OF FACT.

Walter Mathews, the young Louisville tragedian who met with the most encouraging success in a round of Shakespearean characters in his preliminary tour last season, will be supported by a selected company in a repertoire of legitimate roles this season. Mr. Mathews will also produce *Aramis*, the Master Mind, said to be a powerful romantic drama, whose scene of action is laid in the Court of Louis XIV. The special scenery which the star will use in his production is being painted by Nason and Toomey, of St. Louis. For open time managers are requested to address Frank C. Hamilton, director, care Grand Opera House, St. Louis.

Manager P. Harris' recent acquisition of his two fine theatres at St. Paul and Minneapolis has given him but a brief period to secure first-class attractions for these houses. He has also given up the idea of giving a fall season of opera, and for the reasons mentioned he has chosen open time as follows: In Minneapolis in October, December, January, February, March, April and May. In St. Paul in September, October, December, January, February, March, April and May. Some of the best attractions on the road are already booked for these houses. Mr. Harris will give liberal terms for early dates. Managers are requested to address P. Harris, Academy of Music, Baltimore.

Adelaide Moore will begin a starring tour in her successful comedy-drama *The Love Story* in September. Managers desiring to book this attraction are requested to address Charles Melville, business manager, care Fifth Avenue Theatre, New York.

Alice Chapin, who is filling an engagement at the Globe Theatre, London, invites offers for an engagement in this country. Managers are requested to address her representative, E. F. Cole, P. O. Box 120, New York.

Manager H. W. Williamson, of the Academy of Music, Cumberland, Md., wants good attractions for Dec. 25 and Jan. 1, and also a few other open dates.

Ramsey Morris, who had been spending the past ten days in Vermont, has returned to the city. The play which he wrote for Tommy Russell, entitled *A Little American*, is for sale. Those who have heard the play pronounce it remarkably good. Address Ramsey Morris, care of W. W. Randall, 1145 Broadway, New York.

A full dramatic company in repertoire plays, at popular prices, is wanted. Address Confidential, care Frohman's office, 19 East Twenty-eighth Street, New York.

People are wanted for C. G. Phillips' *Uncle Tom's Cabin* company, and are requested to wire as per route.

Scenic artists are wanted immediately by Sosman and Landis. Address Sosman and Landis' Scenic Studio, 235 to 237 South Clinton Street, Chicago.

The German dialect comedian and vocalist, James Rielly, will produce his new musical comedy-drama in four acts entitled *The Broom-Maker of Carlsbad* this season. Mr. Rielly will sing nine new and original songs incidental to the piece, including the "Broom Song," and during the chorus he will make a broom. The scenic effects are said to be new and beautiful and are by Mosler and Schaefer. The music is all new and was specially composed for this play by Isidor Witmark. The company carries a brass band and solo orchestra. A few dates are open in February and March. Managers will please address W. G. Peterson, representative, 84 Broadway, New York.

Among the comedians whose latent talent has been developed in the farce-comedy school, Thomas O. Seabrooke is rapidly taking a foremost place. His *Deacon Tidd* in *A Midnight Bell* was a quaint piece of character work and soon became one of the strongest humorous bits of that piece. Mr. Seabrooke's hit in *A Midnight Bell* has been followed by another in the title role in *King Cole*, the successful spectacular comic opera now running at the Columbia Theatre, Chicago. This week the successful young comedian is to create the leading part in *The Fakir*, a new musical comedy in three acts, by Paul M. Potter and Hamilton, to be produced at the Grand Opera House, Chicago. Mr. Seabrooke will be supported by a selected company of comedians in this piece. Managers desiring time after January 1, 1900, can address Harry L. Hamilton, care Frohman's 157 Broadway, New York.

Manager D. M. Stringer, of Stringer's Opera House, Gainesville, Ga., wants a good attraction for Fair week, Nov. 5-8.

Professionals can obtain nicely furnished rooms, with or without board, at Mrs. J. S. Kilby's, No. 254 and 256 West Twenty-fifth street, New York.

A manager with capital is wanted to take half interest with Myra Goodwin.

There are three weeks open time, commencing Oct. 7, at the Union Square Theatre. Address J. H. Mack, People's Theatre, New York.

The elegant suburban homes which can be obtained within fifteen minutes of New York at Woodhaven Junction, L. I., are attracting much attention among those who are desirous of escaping the crowded city, but yet within a short distance from the city. One can have a beautiful Queen Anne cottage, with all the latest conveniences, built to his order and plan at Woodhaven. The terms are from \$500 to \$1,000 cash, a mortgage for about one-half the purchase price, and the remainder \$1 to \$2 a month. Those who are not ready to buy a home can, by paying \$20 a month on each lot, secure one or more lots, and the company will build a house to their order and plans on the above mentioned terms. In the advertisement which appeared in *THE DRAMATIC MIRROR* last week, a typographical error crept in, which made the lots for sale at Woodhaven Junction on monthly payments of \$20 read incorrectly for \$1. The property is owned by the Brooklyn Hills Improvement Company, who will furnish maps and general information at their offices, Room 602 of Borel Building, No. 115 Broadway, New York.

W. S. Donaldson is playing *Badger* in E. M. Gardner's *Streets of New York* company. Managers are requested to direct all communications to E. M. Gardner, manager, 1212 Broadway, New York.

The Bijou Theatre, Rochester, N. Y., situated on the ground floor, has good open dates. Managers are requested to write or wire James McNavin, resident manager.

A manager is wanted for a comedy company, also a translator and adapter of French plays. Address C. Walton, No. 17 East Tenth Street, New York.

Mabella Baker and George H. Broderick are at liberty.

Hattie Grinnell is at liberty and may be engaged for either dramatic, comic opera, spectacular productions or pastimes.

Several desirable halls and rooms suitable for rehearsals are for rent in Fourteenth Street and Fifth Avenue. Call on M. A. Houpock, 9 West Fourteenth Street.

First-class board, with newly furnished rooms, may be obtained by professionals at 104 East Eleventh Street, near Fourth Avenue, New York.

Emma R. Steiner, the theatrical director and composer, has orchestration for sale or rent. Address Steinway Hall, New York.

Jose Williams, the musical director at the Casino, has returned from Europe and resume his lessons in vocal culture, deep breathing, vowel formation, tone production and the art of singing in English. His address is No. 244 Sixth Avenue, New York.

Colie Ellis, who has had the advantage of wide experience in sourette roles in the leading comic opera companies, is at liberty for comic opera or for ingenu roles in comedy.

Belle Stokes, who is reported to have made a distinct hit as Nellie in *A Dark Secret* last season, is at liberty for this season.

Julie Irving, who may be engaged for leads or heavies, is at liberty.

Charles E. Forman is at liberty, and may be engaged for light comedy or juveniles.

Virginia Harned, late leading lady with *A Night Off* company, is at liberty.

The theatre which Manager P. Harris has in the twin cities, St. Paul and Minneapolis, are said to be rapidly forging ahead as the two leading, most successful and popular theatres in the Northwest. They are both ground-floor theatres and have the advantage of being centrally located in both cities. The stages of these houses are sufficiently ample for the most elaborate spectacular productions. There is no stockholders' free list, and the bill-board, lithograph and press privileges are absolutely limited to one on the entire week. Matinees are given Thursdays and Saturdays; these houses

play first-class attractions only. Managers desiring open time will please address Manager P. Harris, Baltimore.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AROUND THE WORLD CO.: Cincinnati, O., Aug. 26-week.

AFTER DARK CO.: Baltimore Aug. 26-week; Washington, D. C., Sept. 2-week.

ANNA BOYLE CO.: Port Jervis, N. Y., Aug. 26-week; Birmingham Sept. 2-week.

ADA GRAY CO.: Atlantic City, N. J., Sept. 2-week; Philadelphia 9-week.

A LEGAL DOCUMENT CO.: Cincinnati Sept. 2-week.

AGNES HERRON: Louisville, Ky., Aug. 26-week.

A. M. PALMER'S CO.: Lynn, Mass., Aug. 26-week.

ANDREWS DRAMATIC CO.: Leadville, Col., Aug. 26-week.

A MOUNTAIN PINE CO.: St. Louis, Mo., Oct. 20-week.

A LEGAL WRONG CO.: Chicago, Aug. 26-week.

ANTIOPE CO.: N. Y. City Aug. 19-three weeks.

ANNIE PILLEY CO.: Philadelphia Sept. 16-two weeks.

A ROYAL PASS CO.: Toledo, O., Aug. 24, Detroit, Mich., 29-31.

BOTH-MOJESKA CO.: Pittsburg, Pa., Sept. 30.

BOTH-BARRETT CO.: Louisville, Ky., Sept. 23-week.

BRIC-A-BRAC CO.: New York City Aug. 19-two weeks; Philadelphia Sept. 14-week.

BOURNE THEATRE CO.: Nashville, Tenn., Aug. 26-week; Montgomery City Sept. 2-week; Fall City, Neb., 9-week.

BLUESHARD JR. CO.: Chicago June 10-indefinite.

CHICAGO COMEDY CO.: Sheldon, Ill., Aug. 26-week; Philadelphia Sept. 14-week.

CHARLES WYNDHAM: Boston Oct. 7-four weeks.

CHAS. FLAT CO.: New Bedford, Mass., Sept. 9.

CAPTAIN SWIFT CO.: N. Y. City Aug. 26-week; Newark, N. J., Sept. 2-week.

CHEEK CO.: Albany, N. Y., Aug. 26-week.

CHARLES T. ELLIS CO.: Red Bank, N. J., Sept. 9.

ASBURY PARK 14, Yonkers, N. Y., 11, Poughkeepsie 12, Saratoga 13, Yonkers 14, Philadelphia 16-week.

CASEY'S TROUBLES CO.: Sauguehanna Pa., Aug. 24, Honesdale 20, Hawley 21, Middletown, N. Y., 31.

PORT JERVIS, Sept. 2, Morrisstown, N. J., 3, Dover, 4, Scranton, 5, P. M., 6, Williamsport, 7, Elmira, N. Y., 8, Penn Yan, 9, Corning, 11, Tonawanda, Pa., 12, Waverly, N. Y., 13, Binghamton, 14.

CARRIE ANDREWS: Jefferson, La., Aug. 26-week; Waterloo Sept. 2-week; Ocala, 9-week.

CORA TANNER CO.: Yonkers, N. Y., Sept. 20.

BRIDGEPORT, Ct., 21, New Haven 22-23, Springfield, Mass., 24, Hartford, Ct., 25, 26, Newark, N. J., 30.

DRIFTING ARTIST CO.: Troy, N. Y., Sept. 2-week.

DAN'L SULLY'S CO.: St. Louis, Mo., Aug. 26-week.

EDWIN F. MAYOR CO.: N. Y. City, Aug. 26-week.

EVANS ROY CO.: San Francisco Cal., Aug. 26-week.

ELY STOCK CO.: Grafton, W. Va., Aug. 26-week; Frostburg, Md., Sept. 2-week; Piedmont, W. Va., 9-week.

EZRA KENDALL CO.: Boston, Aug. 26-week; Washington, Sept. 1-week; New York 9-week.

E. G. BOURNE CO.: Higginsville, Mo., Aug. 26-week.

EDWIN BARBOUR CO.: Cincinnati, O., Sept. 2-week.

EXILES CO.: Philadelphia, Pa., Sept. 2-week.

EVANGELINE CO.: Boston, Mass., Sept. 2-week.

EDWARD HARRISON CO.: Oakland, Cal., Aug. 29.

24, Stockton 20, Sacramento 30, 31.

E. H. SOTHERN: N. Y. City Aug. 26-indefinite.

E. UNICE GOODRICH: Joliet, Ill., Aug. 26-week; Rockford Sept. 2-week; Fond du Lac, Wis., 9-week.

FERGUSON-MACK CO.: Hartford, Ct., Aug. 26-28.

LYNN, Mass., 29-31, Buffalo, N. Y., Sept. 2-week.

FLORENCE J. BINDLEY: Wheeling, W. Va., Aug. 29, 30.

FAT MEN'S CLUB: N. Y. City Sept. 26-week.

FERNCIFF CO.: N. Y. City Sept. 9-two weeks.

FUGITIVE CO.: Utica, N. Y., Aug. 29.

FRANK DANIELS CO.: Pittsburg, Pa., Aug. 26-week.

FAIRY'S WELL CO.: N. Y. City Sept. 9-two weeks.

FAIR CO.: Chicago, Ill., Aug. 26-week.

FRANK MAYO CO.: St. Louis, Sept. 2-week; Chicago 9-two weeks.

FREDERICK LORANGER CO.: Northville, Mich., Aug. 24, 25, Howell 30, 31.

FREDERICK WARDE: Pittsburg, Pa., Sept. 2-week.

GEORGE ROWE CO.: N. Y. City Sept. 2-week; Toronto, Can., 26-week.

GINGER SNAPS CO.: Cleveland, O., Sept. 9-week.

GOWONGA MOHAWK: Willington, Del., Aug. 24.

LANCASTER, Pa., 29-31, New London, Conn., Sept. 2, 3.

GRAHAM EARLE CO.: North Manchester, Aug. 26-week; Warren, Ind., Sept. 2-week; Napoleon, O., 9-week.

GRINER-DAVIS CO.: San Francisco, Cal., Aug. 26-week.

GUS HORNOR CO.: Newcastle, Pa., Aug. 26-week.

HATTIE BERNARD-CHASE CO.: Grand Rapids, Mich., Aug. 26-week; Lansing, Sept. 2, Charlotte, 3, Kalamazoo 4, Goshen, Ind., 5, Fort Wayne 6, Warsaw 7, Indianapolis 9-11.

HOWARD-SULLIVAN CO.: Worcester, Mass., Aug. 26-week; Norwich, Conn., Sept. 2-week.

HOLDEN COMEDY CO.: Jackson, Mich., Aug. 26-week.

HUNTLEY COMEDY CO.: Paris, Mo., Aug. 26-week.

MARSHALL, Sept. 2-week; Nevada 9-week.

HARRY CHASTE CO.: Moline, Ill., Aug. 26-week.

HAROLD VON LEEK CO.: Torrington, Conn., Aug. 24, Waterbury 29.

HIS NATURAL LIFE CO.: Boston Aug. 26-week; Chelsea, Mass., Sept. 2-week; Lynn 3, Exeter, N. H., 5, Dover 6, Portsmouth 7.

HENRY E. DIXEY CO.: Boston, Mass., Sept. 2.

HELD BY THE ENEMY CO.: Providence, R. I., Sept. 2.

HANDS ACROSS THE SEA CO.: Philadelphia Sept. 2-two weeks; N. Y. City 16-two weeks.

HANS THE BOATMAN CO.: Chicago, Ill., Sept. 9-two weeks.

IN THE RAINES CO.: N. Y. City Aug. 26-week; Hoboken, N. J., Sept. 2-week.

IRISH LUCK CO.: Rondout, N. Y., Sept. 2-4, Cold Spring 5, Newburg 6, Tarrytown 7.

JOHN DILLON CO.: Creston, Ia., Aug. 26-week.

JAY HUNT CO.: New Bedford, Mass., Sept. 2-week; Laconia, N. H., 11, Montpelier, Vt., 12.

JOHN S. MURPHY CO.: South Norwalk, Conn., Sept. 2.

A Bristol 3, Wrentham 4, New Britain 5, Naugatuck 6, Thomaston 7, Putnam 8, Waterbury 9, Westbury 10, Meriden, Conn., 12, Webster, Mass., 13, Spencer 14.

J. A. SIVERS CO.: N. Y. City Sept. 23-week.

J. B. POLK CO.: Kansas City Sept. 2-week.

J. K. EMMET CO.: Chicago Aug. 19-two weeks; St. Louis Sept. 2-two weeks.

KATE CLARSON: N. Y. City, Aug. 9-indefinite.

KENDALLS: N. Y. City Oct. 7-four weeks.

KIRKLEY CO.: N. Y. City Aug. 19-four weeks.

KAJAKA CO.: Columbus, O., Sept. 16-week.

KICKS AND KISSES CO.: Boston Sept. 9-week.

KELLY COMEDY CO.: Arcola, Ill., Aug. 26-week.

LATER ON CO.: Chicago Aug. 26-two weeks.

LOST IN NEW YORK CO.: Troy, N. Y., Aug. 26-week.

LARABIE-BOWELL CO.: Eaton, O., Sept. 2-week; La Porte, Ind., 9-week; South Bend 10-week.

LITTLE LORD FAUNTLEROY CO.: Newburg, N. Y., Aug. 24, Poughkeepsie 25, Catskill 26, Kingston 27, Cohoes, Sept. 2, Hudson 3, Northampton, Mass., 4, Hoosic Falls 5, Troy 6, 7.

LUCKY RANCH CO.: Baltimore Aug. 26-week.

LAWRENCE BARRETT: Chicago Oct. 7.

LAST IN AFRICA CO.: N. Y. City Sept. 2-two weeks.

LELLIAN LEWIS: N. Y. City Sept. 2-two weeks.

LEWIS BOWEN: Brooklyn, E. D., Sept. 9-week.

LOST IN LONDON CO.: Muscatine, Ia., Aug. 24.

LOSA CITY 29, Cedar Rapids 30, Independence, Mo., 31.

LOUIS JAMES: Bridgeport, Ct., Sept. 9, New Bedford, Mass., 10, Brockton 11, Lynn 12, Haverhill 13, Lowell 14, Boston 15-week.

LYCEUM THEATRE (Frohman's) Co.: Minneapolis, Minn., 26-week; Chicago, Sept. 2-three weeks.

LIZZIE EVANS' CO.: N. Y. City Aug. 26-week.

Pittsburg, Sept. 2-week; Cincinnati, 9-week.

MATTIE VICKERS CO.: Minneapolis, Minn., Aug. 26-week.

MRS. NEVILLE CO.: Toronto, Can., Aug. 26-week.

MRS. MADDEN: Philadelphia Sept. 2-week.

MUGGS LAMING CO.: Fond du Lac, Wis., Aug. 24.

Waukegan, Ill., 31.

Chicago, Sept. 2-week.

MURDER COMEDY CO.: Dubuque, Ia., Aug. 24.

Winona, Minn., 29, San Claire, Wis., 30, 31.

MARGARET MATHER CO.: San Francisco Aug. 26-two weeks; Los Angeles Sept. 9-week.

MY PARTNER CO.: Albany, N. Y., Sept. 2-week.

MAY BRETONNE CO.: Keokuk, Ia., Aug. 24, 25, Fort Madison 26, 27, Burlington, Ia., Sept. 3, Bushnell, Ill., 7.

MEATERS TOURISTS: Boston Sept. 2-week.

MASKING CO.: N. Y. City Aug. 19-two weeks.

MILTON NOBLE: Milwaukee, W. Va., Aug. 26-week; Cedar Rapids Sept. 2, Council Bluffs, Ia., 3, Omaha, Neb., 7.

MILLER KISS: Buffalo Sept. 2-week.

MARIE WAINWRIGHT: Chicago Aug. 19-two weeks; Philadelphia Sept. 16-two weeks.

MAT BISTELL CO.: Harlem, N. Y., Aug. 26-week; Philadelphia Sept. 2-week; Rochester 9-week.

MRS. JANAUSCHKE: Yonkers, N. Y., Sept. 26, Poughkeepsie 27, Catskill 28, Troy 29, 30.

MCCARTHY'S MISHAPS CO.: Hartford, Ct., Aug. 28.

LYNN, Mass., 29-31.

MAUDE ATKINSON: Cambridge, Ill., Aug. 27-30.

LYNOLA, Sept. 2, Atlanta 3-7, Delavan 9-14.

HELLIE MCHENRY CO.: Olean, N. Y., Sept. 9.

NATURAL GAS CO.: Toronto, Can., Sept. 2-week.

NATURAL GAS CO.: N. Y. City Aug. 26-four weeks.

NEGROTTA CO.: Alma, Wis., Aug. 26-week.

OLD HOMESPOUN CO.: Kalamazoo, Mich., Aug. 29.

Lansing 30, Big Rapids 31, Grand Rapids Sept. 2, 3, Ft. Wayne, Ind., 4, Huntington 5, Elkhart 6, Marion 7, Anderson 9, Muncie 10, Richmond 11, Indianapolis 12-14.

OLIVER BYRON CO.: Philadelphia Aug. 26-week.

OLD HOMESTEAD CO.: Baltimore, Aug. 26-week; York, Pa., 9, Reading 10, 11, Harrisburg 12, Altoona 13, 14.

OLD JED PROUTY CO.: Omaha, Neb., 24, Lincoln 25, 26, Kansas City Sept. 2-week.

OLIVER WHEN CO.: Canajoharie, N. Y., Aug. 26.

Frankfort 29, Richfield Springs 30, West Winfield 31.

ONE OF THE FINEST CO.: Buffalo, N. Y., Aug. 19-two weeks; Cleveland Sept. 2-week; Toledo 9-week.

ONE OF THE BRAVEST CO.: Portland, Ore., Sept. 6-11.

P. F. BAKER CO.: Pittsburg, Pa., Sept. 2-week.

PAUL KAUVER CO.: N. Y. City, Sept. 2-week.

POSSIBLE CASE CO.: Philadelphia, Sept. 2-week.

PARLOR MATCH CO.: San Francisco Aug. 19-two weeks.

PAT MALONEY CO.: Berlin Falls, N. H., Aug. 29, 30.

PECK'S BAD BOY CO.: Philadelphia, Pa., Aug. 26-week.

PAT ROONEY CO.: Lowell, Mass., Aug. 30.

PATRON COMEDY CO.: Bedford, Ia., Aug. 26-week.

PAYMASTER CO.: Helena, Mont., Aug. 26-week.

R. H. BAIRD CO.: Carthage, N. Y., Aug. 26-week.

REUBEN CO.: Boston Aug. 26-week.

CORRESPONDENCE.

Are you insured against accidents? A prepaid professional card, of ten lines or more in THE DRAMATIC MIRROR, gives you a \$5.00 policy in the Preferred Mutual Accident Association of New York, free of cost.

BOSTON.

The Boston, Park and Hollis Street theatres still remain closed. At the Museum, Roland Reed is in his second and last week with The Woman Hater still on the bills. Ezra Kendall in A Pair of Kids is the attraction at the Globe.

Inigo Tyrrell, the Australian actor, opened at the Grand Opera House Monday night and made an excellent impression.

Kenneth Gille is running the current week at the Howard.

Items: John J. Drohan is to be the advance agent of Rich and Harris' big Howard All Star Specialty co. this season, and S. P. Cooney business manager. A number of attractions engaged abroad will reach this side of the water about Sept. 10, and after a week's rehearsal the co. will open at Albany. The New England circuit will then be toured and Nov. 4 the co. will begin an engagement at the Boston Theatre. Ida Minnie Foster, a well-known soprano, married at her residence in this city last week. I. A. Solomon of New York, manager of the Cora Van Tassel co., Fanny Forrester, a popular young actress, who has been taking a long rest at her home in Roxbury Highlands, left last week for New York, where she has offers for this season. Atkinson and Dexter's Juvenile Pinafore co. begin a week's engagement at the Boston next Saturday, preliminary to the opening of the regular season. Sept. 9.—The forty-ninth season of the Museum opens next Monday, as before announced, with Pettit's Hands Across the Sea. Among the new appearances will be Emma V. Sheridan, who has a leading part; Lillian Hadley, C. P. Flockton, Errol Dunbar and J. B. Booth, son of Agnes Booth. Yesterday's Tourists in a Pullman Car will be the attraction at the Globe during next week. Rhia is announced to appear at the Globe Sept. 13 in her new play Josephine the Empress of France. The season at Oakland Garden ends Sept. 7.—The Brigands will be put on the Hollis Street stage for a four weeks' run Sept. 15.—Louis James comes to the Grand Opera House on the same date. W. H. Crane will produce David Lloyd's new play, The Senator, during his engagement at the Hollis Street in November.

CINCINNATI.

With that rare good fortune which attends Manager Havin's enterprise, Dan Sully's week, which closed 24 at Havin's, was in every respect successful. Con Conroy and C. C. constituted the programme until 23 when it was replaced by The Corner Grocery. The former play is constructed on the long drawn out style and will admit of considerable pruning before becoming a feature of the comedian's repertoire. Master Halvey afforded the star invaluable assistance and the cast generally was satisfactory. The piece was handsomely staged and the new drop curtain, displayed for the first time, was thoroughly admired. This week, Around the World in Eighty Days.

The four weeks' engagement of the Spencer Opera co. was brought to a successful close 24 at the Highland House. La Mante, Olivette and Chimes of Normandy made up the final week's programme. Lucille Meredith, Lillian Gonzalez, Will Rising and Alf Wheeler divided the artistic honors. Managers Martens and Spencer were gratified over the cordial treatment received during their extended season and if no obstacle intervenes will pay Cincinnati a return visit next summer. The Thompson Opera co. is booked for a two weeks' engagement beginning.

Items: Manager Ed Rindfleisch, of the Highland House, was married 21 to Ida Kissel, daughter of Henry Kissel, a prominent concert hall proprietor. —Belle Vining, who arrived 20 from New York City joined the Thompson Opera co. 26 at the Highland House. —Mrs. C. F. McLean's play will be brought out some time in November by Nellie McHenry. —The Lees, two very clever musical artists, scored a pronounced hit last week with the frequenters of Kohl and Middleton's Vine Street Museum. —Manager Hubert Heuck and family returned from the lakes 21. —Dan Sully by some judicious blue-pencil work has cut down the performance of Con Conroy and Co. to two hours' actual work. —Scenic artist John Herfurth has completed a new drop curtain for the Grand and the whole interior of the house has been refitted. —Heuck's Opera House will open its season Sept. 2 with Dockstader's Minstrels as the attraction and the Grand will begin the season same date with McKee Rankin in A Runaway Wife. —The season at Cincinnati's Coney Island of the West will be prolonged until Sept. 6. —Very little if any changes will be made in the working staff of the several local theatres. —Both of the North-side houses, Heuck's and the former has added a novelty in the shape of the dime-in-the-slot opera glass boxes. —Harris' will reopen 26 with Ten Nights in a Bar Room as the attraction. —The Spider's Web is announced for week of Sept. 9 at Heuck's.

PHILADELPHIA.

The few theatres now open are doing very satisfactory business, and by the beginning of next week several more houses will be added to the list and the season will be fairly opened.

The National Theatre opened 17 with The Stowaway. Every seat was taken and good business continued during the following week. The house has received considerable embellishment during the recess, and some valuable alterations have been made by which greater comfort has been secured. The Stowaway proved to be a play well suited to the house, and as the co. was really excellent, the favor shown was well deserved. This week Oliver Byron in Across the Continent.

At the Central Theatre Frank Cushman and the American Four played to good business although the show might have been improved. This week The Four Emeralds and Leo Morley's Fata Morgana.

Excellent performances of Der Freischutz, together with Martha as an alternate, comprised the attractions at the Grand Opera House. The business continues good. This week three operas will be given, viz., Mignon, The Bohemian Girl and Der Freischutz. The regular season at this house begins Sept. 22, the first attraction being Primrose and West's Minstrels.

The Fall of Babylon has been drawing large audiences nightly owing to a very marked improvement in the weather.

At the Kensington Theatre the Wilbur Opera co., with the ever popular Susie Kirwin, has been drawing very good houses. This week Peck's Bad Boy.

Pawnee Bill's Wild West venture at the Gentlemen's Driving Park did not prove a success, and the exhibition closed last week.

On Saturday evening of this week the following theatres will open, with attractions as named:

The Walnut—Hands Across the Sea.

Chestnut Street Opera House—The Enle.

Chestnut Street Theatre—He, She, Him, Her.

The Arch—The Burglar.

The Standard—The Electric Spark.

The new Park Theatre is nearly completed, and there seems to be no doubt that it will open upon the date originally fixed, Sept. 16. Annie Pickley will have the honor of opening the house. It will probably be the handsomest theatre in the city.

Kellar is still doing good business at the Gaiety Theatre in Atlantic City. While sailing in the Thoroughfare a few days since he rescued several persons who were perilously clinging to an overturned boat. In this humane act he was assisted by Mr. Barnie, his business manager and by Mr. Steen.

Mr. John Fort, manager of the Iron Pier at Atlantic City, was badly burned on Wednesday last by the premature explosion of some stage fire which he was experimenting. It is feared that he will lose his eyesight.

LATER.—The Standard Theatre opened 21 to good business. An organization known as Williams' Jollities presented a play entitled The Electric Spark, which possessed sufficient merit to amuse.

The Chestnut Street Theatre opened 26 with George H. Adams and Tom's Hamilton in He, She, Him, Her.

Forepaugh's Theatre and Carcross's Opera House opened 26, the former with an elaborate renewal of Around the World in Eighty Days, and the latter, as usual, with a fine permanent minstrel organization.

SAN FRANCISCO.

AUGUST 18.

The Burglar, which has been the attraction during the week at the Bush Street Theatre, where it is being given by Joseph R. Grismer and Phoebe Davies, is a delightful little comedy or comedietta, whatever the auditor prefers to call it. It is not great, but it is taking. It keeps the audience constantly interested and amused and at times thrilled. While a mere child plays one of the most interesting characters in it is very unlike Little Lord Fauntleroy. The play is not dull when the child is not on the stage, and Little Lord Fauntleroy is most assuredly that. The child in this is an incident—not the whole play. While the drama would lose its interest to a certain extent without the child and the denouement largely turns on the interview of Editha with the father in the third act, yet the play would not be a nonentity without the child as would Little Lord Fauntleroy, and hence the present play is a more decided work of art than the other. It is truer to human life, truer to the intricacies of woman's nature and woman's ways of thinking—no, not thinking, but getting, but knowledge and the soul of things without going through the process of thinking. We have all experienced that peculiar phase of the feminine character, and because we have done so this play nestles very close to our hearts. We know these people—every one of them. We have met them many and many a time in our lives—not quite so idealized, may be, with more human, more manifold, but possibly very like, nevertheless. People seldom indulge in such witty and clever remarks for the comedy is exceedingly bright and witty, with broad touches of humor here and there, but they are very lifelike and real. The co. is an exceedingly clever one, and the comedy fits each individual member without a ripple or a wrinkle. Mr. Grismer has never done anything better on the coast than his burglar, not only in his bravado of the first act, but in the interview with the child in the third, and with the entire household and death as well at the close. Phoebe Davies finds a part in Alice to suit her somewhat high-strung methods, and meets every situation and requirement admirably. Harry Davenport has the graceful manner of his father, Jolly Ned Davenport, who could dance a hornpipe or play Hamlet to legs with equal grace and success. He lends to the part of the young lawyer a winning assurance, and carries himself as becomes a member of the regal Davenport family. Edgar Weir is strong and effective, though sometimes rather staid; Hugo Toland, who makes his first professional appearance herein, achieves a distinct success as a retired merchant. Isabel Archer is a thorough bit of pink-and-white trousseau budding into womanhood; George H. Trader and Louisa Auris are excellent servants, while Little Mabel Bowman is wonderfully free from staginess in her character of Editha. Only one week of the play? We ought to have a month of it at least. It is a capital little comedy, played in a superb manner.

At the Baldwin, Rose Coghlan has been giving her spirited portrayal of Peg Woffington in Masks and Faces. I remember how she held New York in perpetual delight for week after week at the Union Square some three years ago—wasn't it?—under J. M. Hill's management. But she has not drawn such good houses as she ought, possibly because she succeeded four weeks of the Lyceum and three of Daly, and possibly also, the co. has something to do with it.

E. Tom Webber was just fair—no, rather more than fair—as Triplet, and James Dunn was interesting as Colley Cibber. But aside from these, the people were "stale, flat and unprofitable." John T. Sullivan's Sir Charles was weakly frisk, without any trace of vigorous wickedness; Agnes Thomas as Mabel Vane, seemed like a weak water-color copy of a vigorous oil; and the co. had something to do with it. E. Tom Webber was just fair—no, rather more than fair—as Triplet, and James Dunn was interesting as Colley Cibber. But aside from these, the people were "stale, flat and unprofitable." John T. Sullivan's Sir Charles was weakly frisk, without any trace of vigorous wickedness; Agnes Thomas as Mabel Vane, seemed like a weak water-color copy of a vigorous oil; and the co. had something to do with it. Please excuse me! I turn to a memory of Miss Coghlan's breezy Peggy with a sigh of relief.

At the California The Kerry Gow and Shaun Rhue were continued to crowded houses. The success of Joseph Murphy after playing in the pieces so long has been very gratifying to him.

At the Olympia, the co. has continued on alternate nights, with Princess Toto intervening. This latter opera is thus given for the first time on the Pacific coast. Belle Thorne appeared in the title-role and was pleasing, though her success was rather for her beauty of face and voice than for any individuality displayed in the creation of the character. Kate March made a lively jelly. Henry Norman made the most of the role, and he takes splendidly. Penrod Brown, though W. H. Hamilton as Japester, and Max Pigman as Prince Caramel were not far behind him. A Mesmer's Juro was fairly successful as well. The libretto is undoubtedly the witliest that W. S. Gilbert ever wrote. Its very whimsicality is witty rather than humorous.

Edward Harrigan is closing his seventh week at the Alhambra, and the houses still continue large. It is hard to say which is the happier of the two. E's—Harrigan or Hanley. The attraction for the seventh week is the great first success—was it not?—Squatter Sovereignty.

CHART: Speaking of Harrigan and Hanley, by the way, Mr. Hanley has engaged Harry Moore to take the place of Annie Yeomans in the Harrigan co. for next week, and he takes splendidly. Penrod Brown, though W. H. Hamilton as Japester, and Max Pigman as Prince Caramel were not far behind him. A Mesmer's Juro was fairly successful as well. The libretto is undoubtedly the witliest that W. S. Gilbert ever wrote. Its very whimsicality is witty rather than humorous.

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HOSEA, manager: An audience of fair proportions attended the opening of this theatre for the season. **Little Lord Fauntleroy** was the attraction, with May Marshall in the title role, who handled it in an admirable manner. Helen Lowell as Dearest gave a very finished delineation of that trying role. King Kelly as the Earl of Dorincourt gave as fine a bit of character acting as was ever seen in this city. The balance of the co. were up to the requirements of the place.

NEW HAVEN.—PROCTOR'S NEW HAVEN OPERA HOUSE (Proctor and Turner, managers): Tony Pastor 13-15 to poor business. The co. was a excellent one and deserved better patronage. The Croole, with Frank Kilday and Nanine Palmer in the leading roles, played to fair houses 19, 20. Sol Smith Russell in A Poor Relation 21. **ITEM:** Charles R. Thorpe, who has been spending part of the summer in this city, left for Red Bank, N. J., 24, to direct rehearsals of the Daniel Boone co.

NAUGATUCK.—GEN OPERA HOUSE: Jacques and Beardsley opened season at this theatre with Frank Jones co. in Si Perkins to a large and enthusiastic house. Hardie and Von Leer co. in On the Frontier Aug. 30. Since last season the house has been handsomely decorated and new scenery added. **MAIN STREET THEATRE** (Charles Hine, manager): Season opened 13 to a large house with Madame Neuville and son in The Boy Tramp. Angustas Neuville is a clever comedian and the supporting company is good.

NEW BRITAIN.—OPERA HOUSE (L. E. Pike, manager): The season opened with Walter Thomas and a portion of the Booth-Barrett co. in Hamlet to a big house, followed by Edward Selden in Will o' the Wisp to a fair house. **ITEM:** Our new manager, L. E. Pike, has the correct idea of things and there is every prospect of a successful season.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Souler, managers): Frank Daniels in Little Puck opened the regular season at this house 22, 23 to very good business. With the clever co., bright music and new business which Mr. Daniels has added, Little Puck starts on its third season with a certainty of continued success. The performance was very much enjoyed by the audience, and would pack the house in cooler weather.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, manager): Manager Glover has secured some strong attractions for this season. The crops in the country round about are excellent and the season promises to be one of the best.

ILLINOIS.

QUINCY.—OPERA HOUSE (John Schoeneman, manager): John Dillon and co. 19, 20, gave very interesting performances to small houses, owing to the very warm weather.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): J. K. Emmet in Uncle Joe pleased a large audience 17. Mr. Emmet is a favorite here and always draws well. His new play gives better satisfaction and is well adapted to his abilities. **PERSONAL:** Marie Carlisle, who has been visiting her parents in this city, returned to New York last week to join A Rag Baby co.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): This house has been entirely overhauled and much improved by rich and tasteful decorations. Thatcher, Primrose and his Minstrels will open the opening attraction 15. House crowded. **PARC THEATRE:** Harris' Legs Wrong on played a week's engagement to large business. **ITEM:** Bert Dasher, of Hoyt's Midnight Bell co., leaves for San Francisco 31. George Thatcher made his last appearance with the firm of Thatcher, Primrose and West here and has gone to New York.

MICHIGAN CITY.—OPERA HOUSE (George C. Marsh, manager): Will E. Burton in Tom Sawyer opened the season to good business 19. **ITEM:** The Opera House has been redecorated and presents a fine appearance. The management is somewhat improved.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Lesley Davis co. opened the season here week of 19 to S. K. O. three nights during the week.

IOWA.

DAVENPORT.—TURNER GRAND (Charles Kindt, manager): The Turner Grand opened its season with Lilly Clay's Gaiety co. to fair business 18. **ITEM:** The improvements made to the Burtis Opera will make it one of the finest in the West.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Kentrow's Jolly Pathfinders played a very successful engagement last week. The house was packed nightly.

BOONE.—PHIPPS' THEATRE (C. E. Phipps, manager): The Carrie Anderson co. opened the season at this house 19.

WATERLOO.—WATERLOO OPERA HOUSE (C. Brown, manager): Wilbur Opera co. opened the season at this house 12. Very large audience.

DUBUQUE.—DUBUQUE OPERA HOUSE (Duncan and Waller, managers): A Noble Outcast was presented 17 and matinee to a fair audience.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, owner and manager): The season opened 19 with J. A. Frazer's Noble Outcast. Co. is light. Lilly Clay's Gaiety co. to fair business 21. **ITEM:** The recent changes and decorations made in the auditorium have been the cause of much complimentary comment. The house now is bright and cheerful, and yet as complete a house as there is in the State.

DES MOINES.—FOSTER'S OPERA HOUSE (Wm. Foster, manager): John Russell's City Directory opened the season at this theatre to a packed house 14, giving the best of satisfaction. Charles Reed, John D. Gilbert, Wm. Mack and May Vohr carried the honors of the evening, receiving repeated recalls. The entire co. is good. **GRAND OPERA HOUSE** (W. W. Moore, manager): Lilly Clay's Gaiety co. to good business 12. **CAPITAL CITY OPERA HOUSE** (J. S. Connolly, manager): Spooner's Comedy co. played a week return engagement 12-17.

FORT MADISON.—BENNETT OPERA HOUSE (Mrs. S. B. Bennett, proprietor): John Dillon with good support in Wanted the Earth to good business and a well-pleased audience 18. **ITEM:** The Bennett Opera House has changed hands, Mrs. Bennett having given up the management. A new manager has not yet been announced.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): The season at this house opens on Sept. 2 with Shylock and Clark's Colored Minstrels, followed by Chas. L. Ainsworth in Sentenced for Life 11-13 (Fair week).

SIoux CITY.—Gossitt: Both houses dark but preparing for the opening night. Dr. Talmage lectures at the Peavey 30. The Corn Palace opens Sept. 23 and continues for two weeks. Both theatres will have strong attractions to delight the vast crowd expected.

KANSAS.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Goodyear, Cook and Dillon's Minstrels played a good-sized audience 21.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann managers): Nellie Free will open this house for the season during Fair week 26, week.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Nellie Free, under the management of Wm. Edings, will fill Fair week in this city commencing Sept. 2.

MAINE.

PORTLAND.—GREENWOOD GARDENS (C. H. Knowlton, manager): Melodrama follows in the footsteps of comic opera and East Lynne is holding the boards to surprisingly large houses. If the fickle public who cried for opera and failed to support it wish to have their emotions stirred, Manager Smith's really excellent co. are capable of filling the bill. Think of East Lynne done to a turn by nine people in the cast! The co. is a good one; excellent in many respects, and Belle Barron, as Lady Isabel, made a decided hit, her impersonation being very thorough and artistic. Al Feely won a success as Archibald Carlyle and played the character most cleverly. Harry Clarke doubled the characters of

Richard Hare and Mr. Dill and in the latter gave evidence of much comedy ability. Frank Allen was a gentlemanly villain and his conception of Francis Levison was as clever as his rendition was quiet and thorough. E. A. Warren, as Lord Severn, was very good, and as it was his first experience in such parts he is entitled to praise for his work. Jessie Olivier was a charming Joyce and her introduction of "Annie Laurie" was much enjoyed, as she sang it with consummate skill and finish. Miss Lewis was good as Barbara and Mrs. Lucy Cutler's rendition of Miss Corney was one of the hits of the piece. **ITEM:** The Pavilion production of Clear Grit has drawn good houses and the box office receipts need no advertisement. Arthur Wilkinson's benefit 18 was a gratifying success and was enjoyed. A fine programme was well rendered, and Janet Edmondson and Alice Carle as well as the popular beneficiary were escorted by the large audience in attendance. C. H. Smith, the manager of the East Lynne co., and Belle Barron are registered at the Union House. Peter Lang has charge of the stage at the Garden. Mr. Wilkinson and his wife are enjoying a well-earned rest at the island. Jessie Olivier goes with the Bostonians next season. She is the possessor of a fine mezzo-soprano voice as well as a pretty face and form. Ed Wright leads the orchestra in Upside Down next season. One of the comedians now on dit is "Has Ben recovered his grip?" Smith's co. do The Octoroon 26 and week. East Lynne has drawn better houses than anyone save Manager Knowlton expected. Al Feely is a second edition of Charles Thomas.

SKOWHEGAN.—COURT HALL (E. C. Haselton, manager): Pat Maoney packed the house 18.

MASSACHUSETTS.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): The season opened 17 with Atkinson's Peck's Bad Boy to a crowded house. James F. MacDonald, Charles H. Gorman and David McHugh, all of this city, are with the co., the former playing the bad boy and making a decided hit. The Daly Sisters and Wenzel and Morris contributed some taking specialties. Tom Ricketts in Duvor pleased a well-filled house 21. **ITEM:** Zeffie Tilbury and her co. are rehearsing daily at Huntington Hall. They will open their season there Sept. 2. Miss Tilbury is under the management of John F. Cosgrove, of this city, and Napier Lothian, Jr. Arthur Lewis will play opposite roles. She will play week stands.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): The regular season opened with After Dark 16 to a packed house. Reuben Glue to corresponding large business 19-21. **ITEM:** Maude and May Hillman are to go with the Adams Stock Dramatic co. Fred Mower and wife are engaged for Harbor Light. George A. Leary (Primer) is visiting relatives here. George Dana Holt the boy cornetist is creating a sensation at the Point of Pines Musical Festival.

MILFORD.—Roland Reed will open the season at Music Hall Sept. 6 in The Woman Hater.

FITCHBURG.—WHITNEY'S OPERA HOUSE (R. H. Dunn, manager): This house will open 27 with Pat Rooney's co.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Ezra Kendall in a Pair of Kids to small house 22.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Little Lord Fauntleroy, with Ray Maxwell as the star to a full house 21. Miss Maskell joins the new York co. in two weeks and Wallie Edlesberger to good business. **LIBERTY THEATRE** (Wm. E. White, manager): This house was opened for the third consecutive season 29, by Around the World co. for three nights. The opening was a great success. **ITEM:** The theatrical patronage is remarkably good, considering that the mercury is bubbling over the top of the tube.

AMESBURY.—AMESBURY OPERA HOUSE (F. Bartlett Greene, manager): The season at this house will open 23 with the Jay Hunt co. **ITEM:** Manager Greene has engaged Stephen Bogert as ticket-seller for this season. Charles H. Gorman, formerly of the Gorman and Harrington Muldoon's Picnic co., is with Peck's Bad Boy. The Daly Sisters are also with that co.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The season opens at this house with Peck's Bad Boy 24. **ITEM:** During the Summer the Academy has undergone thorough renovation and reconstruction, conducive to convenience, safety and comfort. Among the improvements are railings to the stairways leading to the balcony and gallery, the raising of the orchestra platform, the decoration of the fronts of the boxes, the addition of increased facilities for water, in case of fire, and the supply of a new drop curtain, by Seavey of New York, and new scenery. In addition to this the house will be supplied with auto-matic opera glass boxes. Many of the leading attractions have been booked. Haverhill theatregoers may well congratulate themselves on their Opera House, and its efficient manager, James F. West, who has been at the head of musical and theatrical entertainments in this city for the past 20 years. John L. Maher has returned home from an extended season as cornetist.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Little Lord Fauntleroy will open the attraction at this house, to a large and well-pleased audience 23. Gorman's Minstrels presented an original as well as pleasing entertainment to good business 22. **ITEM:** W. B. Cross, for the past five years, acting manager of the City Theatre, has assumed the management of the New Bedford Opera House. Frank M. Buckley of this city, succeeds his brother Joseph as ticket-seller in the Boston Theatre. Buckley is acting manager of the Exiles co., which opens its season in Philadelphia, Sept. 2.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): The season opened 10 with Tom Ricketts and an excellent co. in Duvor. They gave a splendid entertainment to good business. The season here promises to be the most brilliant ever known. With the town enjoying a genuine boom, new factories building, new motor street railroad and the extra number of first-class attractions booked we are anticipating a good time.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): Pat Rooney, in Pat's New Wardrobe drew a big house 23. **ITEM:** It is stated in the New York Clipper that Thomas P. Browne, the whistling soloist of this city, has joined Ullie Akersstrom's co. This is incorrect. Mr. Browne has now joined with a new company, the Burby of this city, will leave here 26 to join Stuart Robson's co. at Boston.

MICHIGAN.

DETROIT.—WHITNEY'S GRAND OPERA HOUSE: The season at this house was opened week of 19 with Chip o' the Old Block, which was presented every evening and two matinees, and although the weather was extremely warm, it drew good houses. The piece is not a new one to Detroiters, but the co. was a very creditable one, and presented the play in a very satisfactory manner. Hoyt's Tin Soldier this week. **ITEM:** C. H. Garwood, who succeeded Chas. Blanchard in the active management of Whitney's Grand Opera House, although a stranger to the general public in Detroit, is well known in theatrical circles. He is a hustler in every sense of the word, having from a small beginning worked himself up to the top, and now has full charge and management of Powers' Opera House, at Toledo, and Redmond's Grand Opera House, at Grand Rapids, Mich. He is taking hold of things at Whitney's with a vim, and will make himself speedily felt here. Robert Downing and co., who open at the Detroit Sept. 2, have arrived in the city and commenced rehearsals. The opening attraction will be Virginia with Eugenia Blair as Virginia, to be followed by The White Pilgrim. Mr. Downing states that all his business difficulties with his late manager have been amicably settled, and everything seems to predict a brilliant and successful season for him. Thirty weeks of his time was booked in seven days. Manager Shaw is in the city, busily engaged making arrangements for the opening of Miner's Grand, although the dates have not as yet been given to the press. In my last letter I stated that it was hoped and thought that the manager, Booth, keeper Will Patterson and stage manager Jamison would all be found at their posts at the opening of the present season. During the past week, however, I learned that Manager Shaw has failed to re-engage these gentlemen, and will probably bring his assistants from New York with him. As Messrs.

Booth and Patterson were very popular with the patrons of this theatre, their faces will be regretfully missed.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Al G. Fields' Minstrels to a good house 20.

KALAMAZOO.—ACADEMY OF MUSIC (B. Bush, manager): Geo. Ober will present Old Homespun at this house 29. Mr. Bush has some of the finest attractions booked for this season. **OPERA HOUSE** (W. R. Solomon, manager): Frank London produced Ingomar and Damon and Pyt. last 29, 25, to fair business. Performance good. The Opera House has been refitted and painted, and will hereafter be known as the Grand.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Frank London in The Son of Monte Cristo, with Edna Earle in support, 18. This was the first time Mr. London produced this play and it was very satisfactory.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Fields' Minstrels 26; large house. Monte Cristo Jr. failed to appear 21.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): Gilbert and Dickson's co. in She to a fair audience 19. Al G. Fields' Minstrels drew a large house 21.

OWosso.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Tricite to good business. Co. poor. The Labadie-Rowell English Comedy co. 21 presented a double bill, Comedy and Tragedy, and Charles II. 21 to a large and fashionable audience. Mr. Labadie and Miss Rowell are favorites here.

GRAND RAPIDS.—REDMOND'S (C. H. Garwood, manager): Will E. Burton in Tom Sawyer had fair-sized audiences last week. There is too much horse play introduced to make the performance enjoyable. **ITEM:** Manager Garwood leaves this week for Detroit, where he will make his home in the future and look after the interests of Whitney's Opera House, which Brady and Garwood recently leased. Mr. Garwood has been a hustling, energetic and accommodating manager during his stay here, and many friends regret his departure. The Lady By-clist comb, which exhibited at Hartman's Hall last week, disappeared here. Manager Garwood has arranged for the production of The Last Days of Pompeii at the Fair Grounds during the latter part of September.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Daniel Frohman's Lyceum Theatre co. opened the season at this house week beginning 19. The opening was an event long to be remembered. The Wife and Sweet Lavender were presented during the week. Large and appreciative audiences were in attendance. **HARRIS' THEATRE** (late People's, P. Harris, proprietor): Mr. Harris has made this cosy little theatre a perfect gem in its bright and attractive appearance outside and in. The house was opened for the season with J. W. Morrissey's English Opera co., week beginning 19, presenting Martha and Faust. The house was filled to capacity on the opening night, with a critical audience, who were entirely satisfied with the performance. Alida Verena, Eugene Boner, Frank Baxter, W. Maina, S. Gerleard and J. Moore in the cast of Martha. Miss Verena possesses a pleasing voice and sings with ease and expression. Faust was finely rendered, the cast including Alida Verena, Eugene Boner, Athalia Claire, Emma Porter, Frank Baxter, Sig. Tagliapietra, Maina, Ed. Conner, Chas. H. Bois, Ellis Ryan and F. G. Guld as principals. Paul Steindorf is director. The chorus is well drilled and did excellent work. **OLYMPIC THEATRE** (P. Conley, proprietor): W. J. Wells, manager: This house was opened for the first time week of 19 with a fine vaudeville comb, which has done large business. The house was built and completed in eighty-four days, costing \$5000.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE (Samuel H. Friedlander, manager): The Laura Bellini Opera co. continues to draw good houses in The Pretty Persian. The strengthening of the chorus has added to the effect of the performances materially. Burt Haverly's comedy work is excellent. **GRAND OPERA HOUSE** (J. F. Conklin, manager): This house has been handsomely redecorated and re-furnished, and is now one of the finest in the West. The general effect is Oriental. Several new exits have been added and the arrangement of the boxes changed. **ITEM:** Your correspondent was one of several press representatives who enjoyed the hospitality of Manager Harris at his St. Paul Theatre 16. Our host provided an elaborate champagne luncheon. The alterations in Litt's Bijou Opera House have greatly improved the appearance of this cosy theatre. Frank L. Bishop is Mr. Litt's representative here. Lizzie Annandale joined the Bellini co. 21.

MISSOURI.

ST. JOSEPH.—TOOLE'S OPERA HOUSE (L. M. Crawford, manager): Robert Mantell, in Nonbars, will open the season at this house Sept. 3. **GRAND OPERA HOUSE:** The long-promised repairs to this property have finally been commenced and are being pushed with a vim, to be ready for business during Exposition month. Lessee Chas. close says the house will be better than before the fire.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): The preliminary season at this house was opened by Goodyear, Cook and Dillon's Minstrels, 19, to fairly good attendance. **ATLANTIC GARDEN** (Charles W. Lyon, manager): The Bour Theatre co. opened 19 for Fair week in Lady Audley's Secret, followed by After Dark Inshavogue, Hidden Hand; Won at Last and Passion's Slave, at 20, 21 and 30 cents. Patronage only fair.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Twelve Temptations 12-14; Bonfanti led the ballet which was excellent. With the exception of Harry M. Brown and Jacques Krueger the cast was not brilliant. Next, The Paymaster. **ITEM:** The Twelve Temptations co. under the management of Chas. H. Vale has been on the road without a rest just one year.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Lilly Clay's Gaiety co. has a large house 15. Russell's Comedy starring Charles Reed, presented City Directory 16, 17. The co. is one of the best on the road, but the evident newness of the piece causes it to drag considerably. This will decrease with each presentation, but I am of opinion that the play itself is far below the ability of Reed, Gilbert, Martinetti, Vohr et al.

OMAHA.—OPERA HOUSE (Boyd and Haines, managers): The Lyceum Theatre co. in The Wife and Sweet Lavender, and The Marquise commenced their engagement before a packed house 15-17. Those who saw The Wife here last year came again and brought their friends, and the second time only heightened their appreciation. Despite the success of Sweet Lavender in New York every one here was disappointed in it, and the Lavender matinee was only fairly attended. The Marquise closed the engagement to a fair audience. **GRAND OPERA HOUSE** (Crawford and McReynolds, managers): The City Directory co. amused good-sized house 15 in spite of the strong counter attraction. Lilly Clay's Burlesque packed the house 16. **ITEM:** The Chicago Opera co. have been at the Eden Musee for three weeks playing Erinna, Olyette and Mac-cote to good-sized audiences. They advertised Erinna as Robert Macaire. I leave you to imagine their reasons for doing so. It is certainly the best attraction I have ever seen there. The air is full of rumors of a new ground floor, popular price theatre. About the only thing definitely known is that Edward E. Whitmore, formerly treasurer of the Boyd, is to be manager.

NEVADA.

VIRGINIA CITY.—PUER'S OPERA HOUSE (John Puer, manager): The Robert Mantell co. presented Nonbars to a very good house 12. Mr. Mantell in the title role and Charlotte Beltrane as Diane were fully appreciated.

NEW HAMPSHIRE.

NASHUA.—FRANKLIN OPERA HOUSE (A. H. Davis, manager): Atkinson's Comedy co. in Peck's Bad Boy opened the season at this house 11. Good business. **NASHUA THEATRE** (A. H. Davis, manager): The season at this house opened with Gorman's Minstrels 29.

CONCORD.—WHITE'S OPERA HOUSE (A. C. White, manager): Atkinson's Peck's Bad Boy co. opened the season at this house to fair business 25.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): The amusement season at this house opened 22 with Atkinson's Peck's Bad Boy as the attraction. Good co. Big house. **ITEM:** Manager Ayers has booked all the leading attractions, which will appear on the New England circuit this season.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: This house opened for the season 26 with Dark Side of a Great City as the attraction. A fair audience greeted the initial performance, which was sensational in the extreme. The piece is new only in name, but was well received. T. B. Butler as the Major, P. Collins as the villain, and the "Wildcat," Anna Belmont, being deserving of special mention. Webster-Brady She co. 29 and rest of week. Next week, in the Ranks. There has been considerable work done during the idle season in improving the house. Most of it, however, being for the convenience and comfort of visiting combs. The dressing-rooms and stage facilities will now compare favorably with those of any other house in the country. G. L. Harrison resumes the reins as Mr. Jacobs' representative, Charles P. Geer continues to act as treasurer, Dr. Kahn on the door and the majority of the old staff have been re-engaged. A new and excellent orchestra, under the direction of E. G. Clarke, is one of the features of the house. **CHORHEM'S THEATRE.** The business at this house last week was immense, with Rice and Barton's Rose Hill English Folly co. as the magnet. The entertainment was handsomely staged, the ladies pretty and the costumes elegant. This week opened with a light house and light variety show, about the only clever people on the bill being John and James Russell in their neat and amusing specialties. Next week Kla Siddons' Burlesque co. **KNICKERBOCKER GARDEN.** Manager Boyle continues to add new features to his entertainments, a spice of athletics being given which serves as a great attraction to the sporting element, of which the genial manager seems to be a favorite. **ITEM:** Emil Vogelsang, a business man of this city, is reported as about to start a combination on the road this season. He will have as lieutenant the popular treasurer of Chorheim's Theatre, Al. Schiller. John Langabe, of Jersey City Academy, reports great improvements at that house. The season opens there 31 with Uncle Tom's Cabin. It is stated that Jersey City will have a new combination house next season, and that a gentleman prominently connected with Mr. Henderson's Academy will be manager. Manager Crummin has slightly advanced the prices at his house, but that fact has so far, shown no diminished attendance. Ed Clifford and his wife, well-known here, go with Humbag co. Walter C. Smith, a clever young newspaper man here, is going to resume his character of Dick Deadeve, in Pinafire, shortly, in a co. that is going to visit a few of the suburban towns. His father was a well-known actor.

NEWARK.—GRAND OPERA HOUSE (H. R. Jacobs, proprietor): The season was opened at this house last week with The Dark Side of a Great City. Co. excellent, and the play combines the sensational and emotional in a most interesting manner. This week, Time will Tell. **ITEM:** The season will not formally begin at Miner's Theatre before Sept. 2. During the Summer the theatre has undergone numerous repairs and is more beautiful than ever.

PATERSON.—PATERSON OPERA HOUSE (H. R. Jacobs, manager): The season at this house opens this week with Webster and Brady's She for the first three nights and Jerome T. Stevens' Dark Side of a Great City for the balance of the week. **PHILION'S THEATRE** (A. Philion, manager): Irish Luck, a comedy representing the difficulties experienced in this country by a green Irishman in search of a lost heir, was the opening attraction at this house last week. Clem C. Macgoe was good in the leading role, and his support was up to the standard. During the play some clever specialties are introduced, Willie Parker making a bit. The attendance was fair, the warm weather keeping a great many away. **PERSONAL:** Harry C. Egerton, former business manager of Leland's Opera House, Albany, has charge of Jacobs' Theatre in this city.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Mostaver and Vaughn in The Tourists to a fair audience 21. The revised musical comedy sparkles with bright dialogue, wretched puns, new songs and dances, as did the original. The co. is a good one.

NEW YORK.

ROCHESTER.—Gossitt: Things theatrical have assumed definite form and indications point to the most lively season in years. With five places of amusement catering to our people, the most fastidious cannot but be satisfied. The Lyceum will throw open its doors Sept. 2 with Captain Swift as the attraction. The Academy of Music will present Under the Lash to its patrons 26 and week. P. J. McCull, the new manager of the Grand Opera House, announces Edwin Mayo in The Silver Age for his opening week Sept. 2. The Clinton Street Opera House is undergoing extensive renovation, preparatory to its opening Nov. 20. It will hereafter be known as the Bijou Theatre, and will be under the management of J. Newell Fulton. The first attraction will be a week of minstrelsy followed by a comic opera. The Academy, Grand Opera House and Bijou will be managed on the popular low-price system. The Casino will open early in October as the only vaudeville house in town. Frank Edwards of the Academy, as busy as a bee attending to the many improvements being made at Manager Jacobs' house. Phil H. Irving is hustling about town in the interests of his venture, Under the Lash. Manager McCull of the Grand, anticipates a fine season with the attractions he has booked. Mr. McCull was formerly treasurer of the Grand when that house was controlled by the Brooks and Dickson regime.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Due to Milton Barlow in Three Wives to One Husband 28.

FORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Anna Boyle co. 26, week; opening in May Blossom.

TARRYTOWN.—MASONIC HALL (C. B. Canel, manager): Harais and Clett opened here 7 to a very small house. They closed season at Nyack 20. All salaries paid. Peck and Furman's Union House to a fair house 21. **MUSIC HALL** (William Wallace, manager): Boston Male Quartette to a poor house 22.

ROME.—NEW OPERA HOUSE (Mark Davis, manager): Happy Cal Wagner's Minstrels opened at this house to S. R. O. 20. Cal Wagner, Billy Birch and Cool Burgess delighted the audience. **PERSONAL:** Prof. George H. Smith of this city, has been engaged as leader of Cal Wagner's band.

TROY.—GREENSWOLD OPERA HOUSE (Jacobs and Proctor, managers): The season opened 19 with Ida Siddons' Specialty co. Business good. This week Lost in New York. **ITEM:** E. S. Strait retires from the management of Rand's Opera House, Gardner Rand assuming the same. The season opens 27 with Cal Wagner's Minstrels.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Testimonial benefit concert to Prof. Kack-lett by local talent 21. An excellent programme was rendered.

BUFFALO.—The Court Street Theatre opened its season in a gratifying manner last week. E. J. Hassan's co. in one of the finest, gave a very good performance to large and crowded houses. The standing room sign made its appearance several evenings. Tom Sawyer is the attraction this week. The Gaiety also opened its door last week. The Mascot and a specialty co. were attractive enough to draw some good houses. Liberator's band at the Star Theatre 23, 24 were fairly patronized. The Academy opening is announced for Sept. 2 with Verona Jarboe as the star. Wonderland, which takes the place of the late Adelphi Theatre, is to be opened this week. They gave a reception to the press 24.

GOVERNEUR.—OPERA HOUSE (L. T. Sterling, manager): Kellogg Concert co. 22 to a light but well-pleased house. Their appearance here closed their summer season.

SYRACUSE.—ALHAMBRA THEATRE (H. R. Jacobs, manager): Liberator's Band gave a fine concert 20 to a fair house. **ITEM:** The new theatre will be completed Sept. 2, the time announced for its opening. It will be called H. R. Jacobs' Opera House. The house will be owned by Mason Mitchell and Syra-सान, in The Fugitive, Sept. 2. Charles H. Plummer will

be resident manager: D. Frank Hennessy treasurer; Dennis Flood scenic artist; John Z. Wood assistant scenic artist; A. E. Gaylord leader of orchestra; Austin Devos stage carpenter, assisted by Richard Kiley; Mr. Murray head door-tender. The usher and every member of the orchestra will appear in full dress. —W. W. Chanler of this city left for New York 20 to join Daniels and Riegl's bunch of Keva co. as musical director. Alex McKenzie left 23 to join the Prescott and McLean co. for leading roles.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Hyde's Star Specialty co. 26; Wilson's Two One co. 27. —PUTNAM MUSIC HALL (Abel Putnam Jr., manager): Cal Wagner's Minstrels 24; J. H. Wallick's Cattle King 25. —CONGRESS SPRING PARK. The first appearance this season of Laura Sedgwick Collins in dramatic readings occurred 21. Audience delighted. —ITEMS: I was informed last week by John Dunning, the retiring manager of Putnam Hall, that that house then had no manager. That is the reason that I made a statement to that effect in my letter last week. Abel Putnam Jr., the owner of the house, has since resumed its management, with J. E. Smith as assistant manager. —Marshall P. Wilder packed the parlors of the Kensington Aug. 17. —Lev Cook and Minnie Stanley are home for a short vacation. They will join the Ben Hur co. at Cleveland, Sept. 13. —Frank R. Rhoda, last year with the Louise Arnot co., and who has been spending the summer here, leaves 25 to join the Uncle Hiram co. which opens at Easton, Pa. 27. —Toma Hanlon, with the He, She, Him, Her co., while in town 17 proved herself not only a clever actress but a brave woman. While out walking, Miss Hanlon saw a little lame flower girl in imminent danger of being run over and killed by a runaway team. The actress saved the child at the risk of her own life. The child's only sorrow, after being rescued, was the loss of her tray of flowers. Her tears were soon dried by being given many times their value by Sybil Southern, Miss Hanlon's companion. —By special invitation of Ed. Howard Low, Miss Hanlon and the He, She, Him, Her co., visited the phonograph, and you can now hear their duets, solos and quartettes as naturally as if they were before you.

OHIO.

DAYTON.—THE PARK (Reist and Dickson, managers): This house will be opened Sept. 2. As previously stated this theatre was known in the past as Gebhart's Opera House. It was originally opened March 1879, by the Emma Abbott Concert co. For several seasons it was very successful and played the very best attractions. Bad management, however, brought it down and it remained closed for a number of years. The present management leased it about five years ago and they, in turn, I said it to the Sacred Heart Congregation for five years, which expired last June. Reist and Dickson, who have been in the theatre for the past two months have converted it into one of the prettiest and cosiest theatres in the West. —CURS: Scenic artist Wilson, of Indianapolis, is now here and busy at the Grand. —I was pleased to learn of the Gorman Brothers' Minstrels' successful opening of the Boston Globe Theatre. —John Straub, William Bentley and Edward Freeman, of the Grand orchestra, left last week to join the orchestra of the Standard Theatre, Portland, Oregon. They are thorough musicians and a credit to any city. —"Doc" Anderson, dramatic editor of the *Daily Monitor*, left last week for Boone, Iowa, to join the Cora Anderson co. —William Dickson, of Indianapolis, is still here superintending the remodeling of the Park. He and Manager Larry H. Reist can handle a season or an adze with the same skill that they figure percentages. You ought to see 'em on a warm day. —The better late than never so I wish to thank J. Clinton Hall, Samuel Henderson and George Worrell for the many courtesies extended to me during the past summer season at Memorial Hall Soldiers' Home.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): The season was opened 19 by the Melville Sisters for a week in repertory. Queenie E. Videna, the opening star, drew a jammed house followed by good business each night. —FAIR: Phil Milligan's splendid Museum of glassblowers and other attractions—Ginnamores' Museum, Green's Museum and Trained Dog Show and Trimble Brothers' Battle of Gettysburg were all at our County Fair. —PERSONAL: Willard Preston, an old thespian, is visiting his parents here. —A. R. Winterbury, an old comedian and ball player is visiting his sister in this town.

BELLEFONTAINE.—GRAND OPERA HOUSE: The season at this house will open with Charles A. Leder's Hilarity co. 24. The Grand has been somewhat remodelled, making it one of the most attractive theatres in this part of the State.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Old Homespun, a new play by Adelaide Ober, was produced for the first time 19. As the name indicates, the story is one of New England life, and contains many good points. Mr. Ober as Eben Elderkin (old Homespun) somewhat exaggerates the character of the old farmer but will doubtless improve in a short time. The support was good. Cast:

Eben Elderkin..... George Ober
Philip Elderkin..... Fred. D. Montague
Horace Preston..... George W. Parsons
Dana Hallbird..... R. F. Rene
Euphrosine Hawkins..... Beth Smith
Squire Perkins..... Charles Clark
Vivette Lacres..... Lettie Allen
Helen Preston..... Annie Grace Lippincott
Wilhelmina..... Stella Mayhew
Alma Hawkins..... Adelaide Ober

GENA.—GENA OPERA HOUSE (J. A. Hiving, manager): The Opera House is undergoing extensive repairs. New scenery has been added and the prospects are bright for a good season.

SANDUSKY.—BIEMER'S OPERA HOUSE (Rutter and Hg, managers): The regular season was opened by J. K. Emmet in Uncle Joe to a packed house 21.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Sun's new Phantasma and refined concert co. to very light business 15, 16. Co. poor. —George Sun's juggling was the only redeeming feature. —ELES: A Lodge of Elks will be instituted here about Sept. 15, with thirty-five charter members.

PINDLAY.—DAVIS OPERA HOUSE (R. C. King, manager): Richards and Pringle's Georgia Minstrels to fair business 24. —ITEMS: The Dear Irish Boy co. and the Hilarity co. open their regular season in this city, the former at the Pavilion Theatre 26, the latter at Davis' Opera House 24. Through the courtesy of the management of Davis' Opera House General Sherman and escort have been invited and will attend the opening of the Hilarity co. 24, the occasion being a G. A. R. Reunion. —Professor Wm. Scoutan, late leader of the Knights of Pythias Band of this city has accepted the same position with the Hilarity co. —E. O. Marvin is now with the Bette Clayton Comedy co. He was Blind Tom's advance agent last season.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, proprietor and manager): George Ober's Old Homespun co. to paying house 21. —PERSONAL: Mrs. S. J. Lippincott (Grace Greenwood) is visiting the Old Homespun co. for a few days as a guest of her daughter, Annie G. Lippincott, who is a member of this co.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): The Andrews Opera co. will open the season 19. The Opera House has been thoroughly overhauled and touched up and will present a neat and attractive appearance on the opening night. Manager Kellstadt has a large and select list of attractions booked.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Frank Daniels in Little Puck Sept. 4, week. —GRAND OPERA HOUSE (Miller Brothers, managers): Oliver Byron opens week of Sept. 4. —THE WORLD (James Geary, manager): This museum-theatre opened 19 with a record of over 11,000 admissions the first day. —Sun's Specialty co. is the current attraction. Mikado and Pinaflore next. —EICHENLAUCH'S Business continues good. —ITEMS: The testimonial concert to H. W. Frillman at the Board of Trade Auditorium 25 is an assured success. Mr. Frillman joins the Grand Puck co. at St. Louis Sept. 2. —Fred Howe and his partner "Him" are spending a week among friends here. They open in Pittsburgh next week.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. Langhlin, manager): This house is now in the hands of the carpenters, who are making many decided improvements, among which are the addition of several dressing rooms on a level with the stage, and increasing the depth of the stage eight feet on each side. The entire house is to be renovated, re-

decorated and new carpets put in. The date of opening and co. not yet decided upon, but will occur about the middle of September. A strong list of attractions has been booked for this season.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): Evans and Hoy appeared five nights to big houses in A Parlor Match 15-16. They kept their audiences in laughter over two hours at each performance. —ITEMS: The North Pacific Industrial Fair opens Sept. 26, continuing to Oct. 26. This is one of the largest frame buildings on the Pacific Coast, covering an area of 15,000 square feet. All the booths have been spoken for. This will be the grandest fair ever held on the coast. Signor Liberali and his band of fifty pieces have been engaged for the month. —The rock foundations of our new theatre have about been completed, and unless something unseen turns up, Manager Howe will make good his promise to open the house about Christmas. —Manager Howe will be in New York soon, looking for attractions for the opening of the new theatre.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Prof. Bartholomew's Equine Paradox will open their season here 26, remaining one week. Mrs. George Knight has been engaged for the opening of the regular season. —GOSAIR: During the summer, Music Hall has undergone a thorough overhauling. The entire auditorium has been brightened with a coat of varnish, numerous improvements made to the stage, and new scenery added. A drinking fountain has been placed in the lobby. The past season was a fairly successful one, and the Association was so well pleased with Mr. Grim's careful and efficient management that they re-engaged him for the coming season. —Prof. Lehman Rhoe's orchestra has been re-engaged. Moulton Mohr will have charge of the stage. —Your correspondent desires to thank Manager Grim for courtesies during the past season. —I had an agreeable call from Manager John Misher of Bartholomew's Equine Paradox. He informs me his time is all filled, with prospects of a very successful season. Mr. Misher is one of the best known managers on the road. He has a pleasant word for everyone and his hosts of friends here gave him a hearty welcome. THE DRAMATIC MIRROR is his ideal of a dramatic journal, and he sends greetings. —A Lodge of Elks was instituted here during the early part of this month. Its membership is composed of our leading citizens, who express themselves as being delighted with the addition of a pair of antlers.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): The season will open with Francis Daniels' Little Puck 24. Wm. B. Williamson, who managed the house very successfully last year, will open the season and then leave 25 for Albany where he will have charge of Proctor's Opera House in that city during this season. C. L. Durban, the new manager, has arrived and will take charge 26. —ITEMS: Reilly and Woods' Variety comb. is assembling here, and will open their season in this city of Henry Bowen's comedians, and the orchestra, has arrived from Chicago. —John Wise, of this city, will join the Rinehart Operatic Musical Comedy co. at Danforth, O., as assistant stage manager.

BUTLER.—OPERA HOUSE (I. J. McCandless, manager): Andrews' Opera co. opened the season 22 in The Bohemian Girl to good business.

TITUSVILLE.—OPERA HOUSE (C. P. Loh, proprietor): Andrews' Opera co. presents 19 Giroff-Giroffa to a large and delighted audience 19.

ERIE.—PARK OPERA HOUSE (J. L. Kerr, manager): Dockstader's Minstrels 24. Good house and satisfaction. —McCarthy's Dear Irish Boy 25. —CENTRAL (Walker and Gallagher, managers): Sam Hopper co. all week, fair business, ten, twenty and thirty cents. —ITEMS: The Park has a new curtain by Soeman and Landis.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): The season opens at this house with Frederick Ward in The Mountebank 24, followed by some of the best attractions on the road. Manager Alexander has had the house thoroughly renovated and painted and the scenery retouched during the summer.

SCRANTON.—MUSIC HALL (George Wahl, manager): Stetson's Uncle Tom Cabin 24 to a full house. The play was well received.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): Little Lord Fauntleroy was given for the sixth time to a good house 19. Ray Maskell was satisfactory, but a great many were disappointed because Willie Edginger was billed to play. —CASINO (J. Barrett, manager): Dockstader's Minstrels 24. Good house and satisfaction. —McCarthy's Dear Irish Boy 25. —CENTRAL (Walker and Gallagher, managers): Sam Hopper co. all week, fair business, ten, twenty and thirty cents. —ITEMS: The Park has a new curtain by Soeman and Landis.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrey, manager): The first three nights of the past week Gorman's Minstrels gave a very entertaining performance. Their new departure from the old style of a first-part was very unique and very acceptable. It consists of a little military drama in three scenes by the whole co. who introduce themselves in their several specialties. Everything was new and pleasing. —Arthur Rigby, in his song "Slide Kelly Slide," was excellent while the make-up of Billy Lyons as Princess Cambodia in James Gorman's latest operetta, was perfection, so much so that there was considerable speculation among the audience whether it were possible that it was a man. The quartette was the only weak point in the whole co. The regular season opens here on Sept. 4 with Jim the Penman for three nights, followed by A. D. Smith and week. —SARASOUCI GARDEN (W. E. White, manager): The Redmond-Barry co. still holds the boards here. The past week Mr. Redmond's new drama Redeemed was presented but it lacks the drawing qualities of The Midnight Marriage or Herminie. This week is divided between Redeemed and Herminie. —WESTMINSTER MUSICAL: A grand rush was made here on the opening night, but the theatre was so large that the music was not heard throughout the week. Several new faces were seen and an excellent entertainment was given. —PROVIDENCE MUSEUM: The Banker's Daughter by the Grand Boston Museum co. was a big drawing attraction last week.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): Iolanthe closed a two weeks' run, 17, to large business. Fra Diavolo, 18 and week, opening to good business.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): George Wilson's Minstrels will open at this house Sept. 15. A fine list of attractions has been booked for this season.

TEXAS.

DALLAS.—OAK CLIFF SUMMER THEATRE: The MacCollin Opera co. presented Beggar Student to a packed house 19. —ITEMS: A benefit will be given Fannie D. Hall 22. George Robinson, our city bill poster, has increased his advertising space to over 5,000 feet, and has probably the best in the State.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (Douglas White, manager): Robert Mantell, supported by a fair co., presented Montbars 16 and Othello 17 to large and delighted audiences. Montbars, being on its first presentation here, was well received. Mr. Mantell as Montbars and Miss Behrens as the suspected wife were each excellent in their respective parts. Miss Behrens were some dainty gowns that set the ladies of the audience wild with envy. Mark Price as Laurent, the poisoner, was well-nigh perfect in his portrayal of the cunning knave. His lingo also was good. Mantell's idea of what the author of Othello intended the Moor to be, is evidently more of a sacrifice to legs and shape than desire to follow the author's idea. —ITEMS: Gilmore's Band is trying to arrange for a monster concert in the big gymnasium. Professor Evan Stephens will call his classes together to make a chorus of five hundred voices to render the Pilgrim chorus from Lombardi, the prayer form Lohengrin and the Hallelujah. Accompanied by the band and the great organ, it will make music which words are feeble to describe. —The Salt Lake Theatre has been put through a renovation that bodes well for those using the dressing-rooms. —Meds Mitonell, who has been spending the summer here, went East to join the Chicago Comedy co. last week. Mantell's co. spent all their spare time bathing in the lake at Garfield. Mr. Mantell is very amphibious.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Madam and Augustin Newville in The Boy Tramp opened the season here 17. A large audience greeted them. Hardie and Von Leer 20 in On the Frontier gave a satisfactory entertainment to a full house.

VIRGINIA.

RICHMOND.—RICHMOND THEATRE (Mrs. W. T. Powell, manager): Wilson's Minstrels was greeted by a packed house 21. —OPERA HOUSE (Geo. A. Henderson, manager): This house opened 19 for the week with the Bijou Opera co. to fair business. —PERSONAL: Joshua Ogden of the theatre has returned after a visit of several weeks to New York. —PETERSBURG. —ACADEMY OF MUSIC: George Wilson's Minstrels delighted a large audience 22.

WASHINGTON TERRITORY.

SEATTLE.—TURNER HALL (George F. Frye, manager): Margaret Nather drew good houses 12-14. The co. is a good one and gave general satisfaction. —ITEMS: Turner Hall is a poor excuse for a theatre, and co. are placed at a great disadvantage. No city in the country patronizes better plays than Seattle. There is a good chance now for some enterprising man to build a first-class theatre here. —STANDARD THEATRE (John Cort, manager): Lida Gardner co. drew good houses during their two weeks' engagement.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): Margaret Nather in Juliet and the Honeymoon to large houses 15, 16. —GERMANIA THEATRE (J. P. Howe, manager): Duncan B. Harrison in The Paymaster to good audiences 12, 13. Mr. Harrison's injured leg has nearly recovered, and he shows only slight signs of lameness on the stage.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riefter, manager): Marie Prescott Sept. 6, 7.

WISCONSIN.

MILWAUKEE.—BIJOU OPERA HOUSE (Jacob Litt, manager): Frank Mayo in Davy Crockett began a week's engagement 19, but failed to draw only moderate houses. The piece is well put on and gave satisfaction. Mr. Mayo still gives the same excellent interpretation of the character that has identified him with the part so long, and his support is all that could be desired. —ITEMS: The new Bijou Opera House was opened for the first time 19. It is one of the brightest and cosiest little play houses in the West, and the arrangements for seating, have been so carefully made that notwithstanding the small dimensions of the building (50x120 ft.) seats have been provided for 1,200. The auditorium is handsomely frescoed in bright colors, gold predominating, and the boxes and gallery railings are handsomely draped with plush curtains. The light is supplied with incandescent lamps, placed to the best advantage on wall brackets and around the balcony, which gives the house a bright and cheerful appearance. The ceiling is one of the most attractive features of the decorations. A star formed of electric lamps forms the centre of a cluster of cherubs flying in different directions on a background of delicately tinted blue and surrounded by a border of lamps with frescoed rays to represent smaller stars, the whole making an attractive picture. So much for the auditorium and equally as much can be said of the arrangements on the stage, where the greatest efforts have been made for the comfort and accommodation of the players. The dressing rooms are all light and airy, and each one is supplied with gas and water. The scenery, painted by Richard Halley, is bright and attractive, and is a credit to the house and the artist. The curtain painted by Ernst Albert is handsome and rich looking, the subject being taken from Genoa's famous painting, The Swine Dance at Asolo, and in transferring it to a curtain, Mr. Albert has produced a beautiful piece of work. Mr. Cobb, the architect, has reason to feel proud of his work in planning so splendid a theatre, which I hope is destined to prove a money-maker for Mr. Litt, whose enterprise and push has done so much for the promotion of amusements in Milwaukee. The scenery distributed on the opening night, was very tastefully gotten up. —Norman Berra, who has been here for several days preparing for his season at the Grand next week, received a telegram, announcing the disbandment of the Bellini (formerly Norcross Opera co.) at Minneapolis. He immediately engaged several good people to strengthen his co. vocally. —J. Duke Murray, representing Milton Nobles: W. W. Fowler, of Rice's Comedians, and H. E. (Punch) Wheeler, of Enoch Arden, have been here this week using all the adjectives and catchy lines they ever saw or thought of on their three-shots and in the papers, to catch the veterans and strangers next week. —Professor H. H. 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PROSPECTS FOR ENGLISH OPERA.

At the present moment operatic artists of all kinds are in active demand in this city, and there is a special call for chorus singers. The chorus ladies must be gifted, young and pretty; and managers find it somewhat difficult to secure those who combine all these desirable characteristics; but if a girl is pleasing and attractive in appearance, her vocal qualifications are not so severely measured. The Emma Juch company claims to have filled its ranks. Applicants were heard at Clarendon Hall, and as the management was early in the field, there was less trouble in selecting than there will be later. The various agencies are sending in the singers on their hands, though the salaries offered for chorus people are so small—being an average of sixteen dollars a week—that the rank and file are quite unwilling to pay the percentages the agencies demand.

Kr. William Carleton is in town, personally overlooking the engagement of singers for his company. He is considered a desirable manager to engage with, because, though he makes little fuss and splurge in his arrangements, the ghost is sure to walk, if precedents are of any account.

Mr. Morrissey intends to continue the enterprise began this Summer at the Grand Opera House, so that there will be at least three important ventures in the line of English opera starting out from this city. Miss Juch's troupe offers two prima donnas besides herself, but they have been judiciously selected so as not to outshine the leading star. Her chief tenor is a pupil of the Leipzig Conservatory, but has yet to win his spurs in the regular operatic field. Her basso, Vetta, is well-known, and her contralto, Miss MacNichol, is a vocalist who is winning a wide popularity and promises to become a veritably attractive card. The orchestra is to be led by Herr Jaeger, an importation from Berlin, and will number forty in the large cities, most of them coming from New York, while others will be found in the various towns. When it is added that the number of operas to be given is over twenty it will be seen that there is very hard work and about two months' preliminary rehearsing for the chorus. The Juch season will open late in October in Philadelphia, and the enterprise is said to have a backer whose name would inspire financial confidence were it allowed to be made public. Most of the operas selected are from German composers and there is a Teutonic atmosphere about the entire enterprise. Of course an expensive, elaborate company like this will only appear in the larger cities.

Heinrich's American opera troupe, after a Winter of great financial stress, has found peace and prosperity in the quiet haven of Philadelphia, where it is doing a good Summer business, and it will, undoubtedly, make an effort to continue its career in the Fall. Emma Abbott has drawn attention to her season by protracted newspaper interviews, and she will certainly offer a great variety of operas—some new and some old; but of the oldest, like Ernani, she rattles on in the same enthusiastic manner that she does of Lakmé or Esclarmonde. Miss Abbott will have Montegriffo for her tenor as hitherto, and most of her previous artists. People may make fun of the eccentricities of the gushing Emma, but as Mrs. Macawber's pa said of that estimable lady "Emma's form may be fragile, but her grasp of a subject is inferior to none." So Miss Abbott goes on her winding way, giving good operas in good style, pleasing the public she caters to, paying fair and prompt salaries and getting, despite her fragile form, a grasp on the public which many more pretentious managements would be glad to possess. It is said that Miss Abbott sighs for metropolitan triumphs, and will be heard in this city during the coming season.

Off in the distance, like far-away constellations, there twinkle various companies (chiefly emanating from Boston) of decided merit, while others again coruscate upon the circuits of the bounding West; but it is probable that to those we have specially mentioned above (with the perennial Casino forces) the New York lover of English opera will have to look for his favorite amusement during the season of 1889-90.

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1889-90.

The Magnificent Parisian Spectacle,

KAJANKA

MILLER BROS., Proprietors and Managers.

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D. M. STRINGER, Manager Stringer's Opera House.

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Most careful restrictions will be observed in connection with all sales. The great transformation that has been wrought upon this property within the past sixty days must be seen to be appreciated. We unhesitatingly recommend the property as desirable, either for residence or an investment.

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P. H. CANNON, N. Y. and Beach R. R., Long Island City;
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L. F. R. TICKET OFFICE, Rushwick, L. I.; JOHN I. McCALLISTER, Civil Engineer, 220 Atlantic Avenue, East New York, or at offices on the premises.

DIVORCE—A. GOODRICH, Attorney at Law, 127 Dearborn Street, Chicago; advice free; 21 years' experience; business only; not apply to married.

HISTORY.

It was Indian, (Aquehonga Manacknong, the place of bad woods,) later it was Dutch, (Staaten Eylandt, the island of the States,) still later English, (Staten Island,) later still American with its English name, and now it is almost everything, as all America is. But it was, is, and ever will be, the county of the most varied beauty in all the State of New York.

VIEW OF NEW DORP FROM RICHMOND ROAD.



A QUIANT ADVERTISEMENT.

It must have been a real estate agent who wrote in 1788, that "the healthy and clear westerly breezes on the one side, and the thick, southerly atmosphere, abstracted by a ridge of hills on the other side, make it so healthy that it must induce gentlemen of fortune to purchase, who wish to lengthen out their days and enjoy all the temporal happiness this life can afford."

At any rate it is a fact—vouched for by Richard M. Bayles in his History of Richmond County—that "there are few localities on the Continent where the number of instances of extreme longevity, in proportion to the population, can be equalled."

GETTING THERE.

With a hundred dollar dory, and for eighteen cents a trip, Commodore Vanderbilt established his health, his ferry and his fortune, and the last would have been impossible without the first. What wonder that pulling and sailing back and forth should have broadened his chest and his business notions, and given him a judgment as clear as the atmosphere which surrounded him.

No man can take the trip from St. George to the Battery, without being physically invigorated, and mentally inspired by the spirit of progress which is all about him. There is no such journey in the world. A home on Staten Island will secure a man this trip twice a day, and it ought to be a factor in his fortune as it was in the Commodore's.

NIEUWE DORP

is the Dutch for Newtown, and was used to distinguish it from the Oude Dorp or the old town. New Dorp is first mentioned in the chronicles in 1676, as being visited by some Dutch explorers. In 1763 the Moravian Church was built, one of the founders being the father of Commodore Vanderbilt. In 1842 William H. Vanderbilt moved to his farm at New Dorp, and such is substantially the history of the place.

A HOME SPOT.

Eighty acres of farm land—almost adjoining the Vanderbilt property, and a mile from the lower bay—for a start. How it has blossomed! New houses, new streets—for the houses were ahead of the streets, except on paper—new depot in fact a new town, indeed. This means that the bees are swarming from the old hive—such an overcrowded one—the New York hive, and are coming to make homes with us. Homes dedicated to health and happiness. Such is the record of New Dorp's newness.

"HAVE ONE?"

Why certainly, you may. The question is, will you? Think of the children growing up on the city pavements. Think of the wife between brick walls. Think of yourself with nothing to break the monotony between house and office, and back again, but the elevated road.

Then think of the beautiful sail, the spin through the country, the hearty welcome from children, dirty, brown, but healthy, and from the wife on the shaded verandah of your own home looking toward the sea. Think of these latter things and remember that a small cash payment and monthly instalments secures a home in New Dorp.

"GOOD NEIGHBORS."

Quite an item indeed. They are secured at New Dorp, by the following restriction: 1st. No house can be built costing less than \$2,000. 2d. No liquor can be sold on the premises. 3d. Nuisances of all kinds are debarred by the terms of the deed. The average cost of houses now there is \$2,500. We have a few houses ready for occupation and for sale. Honest houses, too, from foundation to ridge-pole. We have facilities whereby we can guarantee to erect houses of any design, for almost the cost of material and labor only, and that, too, at the lowest price. The price of lots is from \$200 upward.

A Pleasant Trip at Our Expense.

Anyone who is interested at all in New Dorp, may call at our office and receive tickets and escort for a party of friends. A pleasanter excursion for a half holiday it would be hard to find. Meantime you may have an illustrated map for the asking and any other information we possess. Finally it may be said that the rate of commutation between New Dorp and New York is only \$5.00.

HUGHES & ROSS, 47 Broadway, N.Y.



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Leave New York daily, via the Pennsylvania Railroad, at 3:30 P. M., arriving Washington 9:25 P. M., and at stations for the WASH. HOT, ROCKBRIDGE, ALUM, OLD SWEET, between 5:00 and 6:30 A. M.; WHITE SULPHUR, 6:40 A. M.

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Trunk storage reduced to 25

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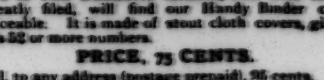
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one piece, 50 cents; two pieces, 80 cents; three pieces, \$1.

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SACHETS, the most delightful toilet accessory ever invented. For sale everywhere, or sent by mail. Price, 25 cents. Thorne & Co., Sole Manufacturers, 60 Cortlandt St., New York.

worth amounts at cost. M. V. & Nass, Granite Works, W. Robinson, 1230 E. 10th.

THE ACTRESSES' CORNER.

CRITICS AND CRITICISM.

We begin with a profound respect for them. They know it all and are in a position to say all they know. Fine!

We realize later that many of them know nothing at all of it, and are in a position to say what they like. Blood curdling!

Your faith gets shaken when you observe that in the small towns, two-daily-paper-size, invariably *The American* says you are dire bad and the *Society Jag* says you are real full of talent. Next year the opinions may be expressed *vice versa*; the idea is, the papers must contradict each other flat.

What about the critics? Very young fellows usually; awfully shy when they meet you; either sentimental or chipper if they write the meeting up.

They don't know anything about players or plays. But then, being the dramatic critics of their papers, they don't need to. They value their position because it gives them a chance to see the shows, and perhaps surrounds them, in the eyes of the girls in their set, with an atmosphere of delightful bohemianism.

A class of critics lower down is one whose members pose among "the fellows" as real blades because they do the shows.

A tough of this type waits in the office of your hotel, observes you as you pass to your room after the theatre, and sends up his card on which *Dramatic Critic of the Spike* is printed larger than his own name.

On the back of the card is penciled "I should like to see you a few moments," and the boy, who brings the card, says "the gentleman wants to know if he shall come up."

Next day you get no notice at all or one the humor of which is apparent only to you. For instance, he says he don't think you will ever succeed on the stage.

Then there is the literary young chap, who writes sentimental compositions on the play, whatever the play may be. He devotes his intellect to evolving and rounding off periods. He says you have "abundance of ease, redundancy, a plenitude of word, thought and imagery," and so on through the dictionary. He is awfully earnest and his words fit together in harmony of syllable if not of sense.

If he calls on you he does all the talking, and tells you about art, ambitions, possibilities and palpitation. In the interview, so written up next day, you are made to get off all the attenuated idiocy while Mr. Reporter "feeds" as you really did in the talk.

As you near the larger cities you strike another type.

Young, bright, ardent, a little erratic, with the making of a brilliant newspaper man in him—if he does not fly to pieces too soon.

He has a rooted resolution to make a record. He is cultivating a "style." It is probably laid out on the scintillant Nym Crinkilant plan. He adopts a nifty way of saying his opinion right out in the face of everyone, and saying it with all the assurance long experience and established cleverness make suitable to the style of his model. Of course his opinion is often wrong and idiotic, but his style is always there and usually catches.

He's a chap who is pretty sure to succeed, but he will probably make himself conspicuous as a journalist at the expense of a good many more or less harmless actor folk, discussion of whose merit and method he makes a medium for the display of his Crinkilant pen.

The chap is all wrong lots of times, but he is awfully in earnest. He makes up his mind what constitutes great acting and he hails germs of it with triumphant pride wherever he thinks he finds them.

His idea of great acting may be narrow or wrong, and his loyalty to germs may lead him into critical inconsistencies, but he worries you more than any other type of newspaper man.

Then there is a fellow who writes you up for half a Bernhardt, half a Lillian Russell, all a lovely woman.

He sends you a copy of the paper and a note saying he hopes his appreciation pleases you.

You are in an embarrassing position. His expression in public print of such appreciation does please you, of course. But the expression gathers no value in your eyes from being his.

You feel no more at liberty to thank him for his approval of yourself as an actress than you would have to have written and bullied him for finding fault.

He is employed by a paper to demonstrate in its columns the merits and otherwise of players.

Presumably he does so honestly and fairly, according to his critical judgment.

You may think him an idiot but that is the affair of the paper who employs him.

His criticisms are the paper's property, not yours.

As a critic, therefore, he has no right to do his column for your approval—as a private citizen he has no right to make his work in a public capacity an excuse for claiming your attention personally.

But he will do it.

It is useless to deny that you are likely to get yourself into trouble by trying to point out your position to these enthusiastic young fellows as a suggestion that they remember theirs.

It hurts to get a column of censure from the same clever pen that erstwhile praised you, and to have previous pride in what you thought the honest approval of a more or less reliable critic attacked by the doubt his sudden change rouses in your mind of his integrity.

But he will do it.

Here's a piece of consolation.

As a rule the average your notices strike is a pretty fair estimate of your general worth.

I am speaking now of a girl who is knocking about the country occupying a position in the company which commands her no box-office-management puffs.

A girl who isn't so pretty that her beauty exhausts the allotted space in a criticism and

who makes no use of a big name to command a notice to the exclusion of a criticism.

If, when you balance your scrap-book, you find prop. phrases turning up—now in Kalamazoo, now in Kalamazoo, to the effect that your acting is a trifle strained—that there is a certain artificiality, a lack of repose, a tendency to overact, a florid method—you can make up your mind there is something wrong about you along that line.

To be sure your part may be bad and unsuited to you and you may not have a fair chance on the stage and all that.

Your confidence in what you can do may remain unshaken by all this evidence. Still it is quite as well to realize that, no matter what you can do, just now you aren't doing it.

To be sure a good part makes sometimes a good actress.

At the same time a thoroughly equipped artist cannot be less than an artist even in a bad part.

You may never be a great actress, but you can certainly learn your business.

You may not be able to sit down to a piano and turn it into a throbbing, loving thing under your fingers.

But you can learn thorough bass and make chords to any air.

An actress may be excused for not possessing the divine spark. But she can learn her business and command a knowledge of portraiture which experience and discretion will adapt to characterization charged with such dramatic effect as her histrionic ability permits.

You are neither an actress nor an artist when you play with success a part fitted to your own personality.

The only encouragement such a happening can give you is that your personality has dramatic value.

It is something to possess in any degree a spirit dramatic.

When you begin to materialize such spirit into form dictated by the requirements of the part you play, not according to the bent of your own personality, you begin to be an actress.

When each materialization amounts to a complete, consistent character you are an artist.

When the character electrifies an audience—stop reading Polly. She takes her hat off to you.

You may despair of ever striking this spark of power from the flint of your possibilities, or your work may be encouraged by an occasional gleam.

In any case work is the same. Hebe holds the cup. Whenever comes the wine?

Work is just the same.

The fire in us may be no more than a faint ancestral cinder, but it's worth going down on our knees to blow.

Even if we haven't any fire at all we can lay the sticks well and keep bright andirons.

Professional pride, you know. We may never be great, but we can know our business thoroughly.

Besides, there is usually something that we can excel in.

A candidate for the kitchen said the other day: "Now, I can't do no potatoes aller cream, but I kin knock 'em cold biling 'em."

To get back to critics. The ones whose word counts aren't going to notice you at all till your work commands it.

Influence? Money? Oh, yes—still, sooner or later they will say of you what your work demands.

Paying can't go on forever. Nothing peters out so quick as influence.

Influence may make a critic go and see you; that's luck, if your work can make him come again.

Sooner or later, however, that same work would have made him come of his own accord, which would have been better luck.

You are pretty safe to get credit when your work merits it.

When the big man has said so, and what you do corroborates him, the smaller fry follow pell-mell.

Except perhaps the ambitious fellow who is making a record for himself by disagreeing with established judges.

Now and then a girl slides along comfortably—gradually getting into the critical good graces of dramatic writers.

Of a sudden a big man turns and observes her.

Presto! he sees all her faults and publishes them publicly—whatever his motive—if he is right, it's a good thing for you to find it out though it's jolly hard.

It may result in your first step toward finding your real level.

Moreover your level may prove not a bad one when you find it.

Untrue criticism can't hurt you unless you believe it.

The truth can't hurt you unless you fail to give it credit.

Here's to it! POLLY.

As an exhibition of the clever dancing act of Edith Craske, a clever young English danseuse, who opens with the Kajanka company at Columbus, O., in a very few weeks, was given to an audience composed of journalists and managers at Clarendon Hall, on last Monday morning. Miss Craske is not yet out of her teens. Her act is of the kind made popular here by Ida Heath, whom she probably excels in one or two lines of work. She appeared in seven different characters, each of which was accompanied by a distinct dance. From a Russian girl, clad in furs, she became in succession a German peasant with wooden clogs, a Spanish lady, a ballet girl, a sailor boy, etc. It is very probable that she will become a great favorite, as her performance was a decidedly meritorious one, in spite of evident nervousness and the other attendant drawbacks of an exhibition of the kind.

COLONEL SINN'S Park Theatre in Brooklyn, will open its sixteenth season under his management with a Labor Day matinee on Sept. 2. The initial attraction will be Little Lord

Fauntleroy, the cast of which is to include Tommy Russell and Ray Maskell. The scenery will be the same as that used at the Broadway Theatre production. The list of attractions to be presented during the season comprises most of the leading companies in this country in addition to various foreign stars, such as Charles Wyndham, Wilson Barrett, William Terriss and others. The theatre will be lighted entirely by electricity hereafter. There will be over fifteen hundred separate electric lights, and nearly half of these are for use upon the stage.

CASINO.

RUDOLPH ANTHON, Broadway and 25th Street. Manager.

Admission 50 cents. Evenings at 8. Seats reserved two weeks in advance.

THE BRIGANDS. THE BRIGANDS.

Great cast. Magnificent costumes, scenery, etc. CHORUS OF 25. ORCHESTRA OF 30.

Continuous Roof Garden Concert from 7:30 until 12:15 nightly by Hungarian Band and Casino Orchestra.

LYCEUM THEATRE. 4th Avenue and 53d Street. Manager.

DANIEL FROHMAN.

E. H. SOTHERN.

LORD CHUMLEY.

Evenings, 8:15. Matinees—Saturdays, 2.

14TH STREET THEATRE. Corner Sixth Avenue. Sole Manager.

J. W. ROSENQUEST.

Gallery, 25c. Reserved, 35c, 50c, 75c, \$1 and \$1.50. Matinees Wednesday and Saturday.

REDECORATED.

Second Week and Last but One of Paul Merritt and George Conquest's greatest success.

MANKIND.

Special cast. New scenery. Startling effects.

BIJOU THEATRE. Broadway near 26th Street. Lessee and Manager.

J. W. ROSENQUEST.

Matinees Wednesday and Saturday.

Enormous Success of

HERMANN'S TRANSATLANTIQUE VAUDEVILLES.

Including the Great Topsy, the Achols, Les Freres Facchi, Katie Seymour, Carrie Tustin, Gus Williams, Herr Tholen, the Marvelous Pinauda, Eunice Vance, Harry Pepper.

The Four Gaiety Danseuses Excentrique.

The largest colored specialty stars of both hemispheres in a thoroughly high-class Vaudeville entertainment.

Gallery, 25c. Reserved, 35c, 50c, 75c, \$1 and \$1.50.

H. R. JACOBS' THIRD AVENUE THEATRE. Corner 42nd Street.

Matinees—Monday, Thursday and Saturday. Reserved Seats, 20 cents to \$1.

The Popular Theatre of New York.

IN THE RANKS.

Sept. 2—THE BLUE AND THE GRAY.

GRAND OPERA HOUSE. Lessee and Manager, Mr. T. H. FRENCH.

Reserved Seats, Orchestra Circle and Balcony, 50c.

A. M. PALMER'S COMPANY.

CAPTAIN SWIFT.

MATINEES WEDNESDAY AND SATURDAY.

Next Week—Harry Lucy and The Still Alarm.

WINDSOR THEATRE. Bowery near Canal Street.

FRANK R. MURTHA. Sole Proprietor.

ONE WEEK ONLY.

Commencing Monday, August 26.

MISS LIZZIE EVANS.

Monday, Tuesday, Wednesday, Thursday Nights, and Wednesday Matinee.

THE BUCKEYE.

Friday and Saturday Nights, and Saturday Matinee.

FINE FEATHERS.

DALY'S THEATRE.

Special Preliminary Season.

SOE SMITH RUSSELL, COMEDIAN.

In an Original Comedy-drama, by Ed. E. Kiddle, called

A POOR RELATION.

A Poem of Laughter and Tears.

Evenings at 8:15. Saturday Matinee at 2.

Seats now on sale for a fortnight ahead.

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Mr. FRANK W. SANGER.

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In the new comic opera,

THE OLAH.

THE OLAH.

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IMMEDIATE SUCCESS.

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THE BANDITTI. MONTE CRISTO, JR.

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TONY PASTOR'S THEATRE.

The last week.

A Merry-Making for the World.

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Remember Matinees—TUESDAY and FRIDAY.

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AGUSTA, GA. MASONIC HALL.

Seating capacity 600. Suitable for lectures and small shows.

Address W. C. JONES, Chairman Building Committee.

ATLANTIC, IOWA. Atlantic Opera House.

Population 4,000.

WANTED—Good attraction for weeks of Sept. 23, Oct. 14, 24, Nov. 11, 21, 25, Dec. 14, 20, Jan. 13, 20, 27, and months of February, March and April. No piques need address.

L. I. TILDEN, Manager.

BERLIEHEM, PA. Thanksgiving Day Attraction Wanted.

A first-class attraction wanted for Thanksgiving Day. One with brass band preferred. Address at once, L. F. WALTER, Lessee and Manager of New Opera House, Berliehem, Pa.

BELLEVILLE, ONT., CANADA. GRAND OPERA HOUSE.

Henry Tammage, having resumed the management, is having Opera House thoroughly renovated.

NOW BOOKING FOR 1890-91.

Would be pleased to see any of his old friends. Will rent or have to first-class companies.

BONHAM, TEXAS. Population, 3,500. Russell Opera House. Seats 450. New looking first-class attractions for season 1890-91. RUSSELL & PIERCE, Managers.

BOWLING GREEN, KY. Potter's Opera House. Population, 14,000. Entirely remodelled. Seats 1,600. Only theatre here. Now looking first-class attractions for season 1890-91. Fair week, Sept. 2, 1890, is OPEN. POTTER BROTHERS, Managers.

CARTERSVILLE, GA. City Opera House. Population 2,500. A modern theatre and growing town between Atlanta and Rome. Now looking for season 1890 and '91.

CAMDEN, S. C. Camden Opera House. Seating capacity, 750. Good open time for 1890-91. J. I. BRASINGTON, Manager.

CUMBERLAND, MD. Academy of Music. WANTED—Good attractions for Dec. 25 and Jan. 1. A few other dates are also open. HARRY W. WILLIAMSON, Manager.

EVANSVILLE, IND. The Grand. Population, 60,000. Seats 1,700. Heated by Steam. Lighted by Electricity. ON GROUND FLOOR. ONLY FIRST-CLASS HOUSE IN CITY. Now looking for season 1890-91. Only First-class Attractions need apply. J. M. REAY, Jr., Mgr.

ELMIRA, N. Y. Madison Avenue Theatre. Population, 20,000. The only theatre in the city on the ground floor. Fitted with all modern improvements, including opera chairs, incandescent lights, etc. Seating capacity—Orchestra, 500; balcony, 400; gallery, 350. Size of stage, 50x100. Write for open time. G. W. SMITH, Manager.

GREENVILLE, MISS. GREENVILLE OPERA HOUSE. Population 7,500. Best show town in the State. Opera House furnished with all modern improvements, etc., etc. Birmingham and Little Rock Railroad through town all stop at Greenville. L. M. O & T. Railroad trains from Memphis to Vicksburg run through Greenville direct. For open time address J. ALEXANDER, Greenville, Miss. Or Klaw and Erlanger, 25 West 30th St.

JOHNSTOWN, N. Y. NEW GRAND OPERA HOUSE. TO THE PROFESSION. The new and elegant ground-floor Opera House now being built at Johnstown, N. Y., will be one of the handsomest and most complete theatres in the State, will be ready for business about Oct. 15th, and will play first-class attractions only. Johnstown now numbers about 10,000 inhabitants and is certainly one of the best show towns in the State, situated 40 miles west of Albany and Troy. The designing and building of our new house has been placed in the hands of Leon N. Lempert, of Rochester, N. Y., which is sufficient guarantee of its being first-class in every respect. The house will be furnished with all modern improvements. Electric Lighting, Gas, Electric Spark, Electric Call Bells, Speaking Tubes, 12 Large Dressing Rooms, 17 sets of Scenery, large number of Set Pieces; Stage 41 by 64 feet, full set of traps; 41 feet from Stage to Fly Gallery; 42 feet between Fly Galleries; 4 elegant Boxes, Orchestra Circle, Dress Circle, Balcony and Gallery, elegant Opera Chairs. Seating capacity 1,300. Ventilation good. Heated by steam. We can play any attraction on the road to first-class business. No passes to stockholders or city officers. Wanted—A Good Attraction for the opening on a certainty for any of the following dates: Oct. 28, 29, 30 or 31. C. H. BALL, Sec'y.

MIDDLETOWN, N. Y. CASINO. Population, 12,500. Seats 1,000. Will share or rent good companies—poor ones not wanted. Address A. E. MCINTYRE.

MIDDLETOWN, OHIO. Population 10,000. Bijou Opera House. Only theatre in city. Seating 800. Now looking only first-class attractions. Address Jas. C. Breerton, Manager.

MOUNT MORRIS, N. Y. Seymour Opera House. Thirty-five miles on main line from Rochester. First-class show town. Share or rent. Only one attraction a week. Seating capacity, 550. Full scenery. Do not play ten-cent cos. NORMAN A. SEYMOUR, Proprietor.

RICHMOND, IND. GRAND OPERA HOUSE. Population, 20,000. Seats 700. Heated with natural gas. Dressing-rooms warm and clean. The popular house of the city. Playing first-class attractions only, and not more than one per week. Now looking for 1890-91. W. H. BRADBURY & SON, Managers.

TORONTO, CANADA. New Academy of Music. PERCIVAL T. GREENE, MANAGER. Seating capacity, 1,500. Managers of first-class companies (only) come for open time. Booking for 1890-91 and 1891-92. Good percentage to all companies. New York Representative, GUSTAVE FROMMAN, 19 East 23rd Street.

TROY, ALA. Folmar's Opera House. Population, 5,000. Seats 900. Ten sets scenery. Large stage. Five large dressing-rooms. Fine Steinway Piano. GOOD ORCHESTRA and BRASS BAND. Located on two railroads, 50 miles south of Montgomery, OPEN TIME FOR GOOD ATTRACTIONS. WANTED—Good Minstrel Company, by August 25, to open the FOLMAR OPERA HOUSE. Address HENRY FOLMAR, Proprietor and Manager, Troy, Alabama.

TARBOUR, N. C. Lichtenstein Opera House. Seats 500. Open dates Fair week, November 3, 4, 5, 6, 7, 8. D. LICHTENSTEIN, Manager.

WHEELING, N. Y. Opera House. Population, 2,000. New scenery and new piano. Will share or rent. H. D. BROWN, Manager.

WHEELING, W. VA. OPERA HOUSE. This is the only house in the city that plays STANDARD ATTRACTIONS at REGULAR PRICES. NO CHEAP PRICE ATTRACTIONS NEED APPLY. Address F. RIESTER, Manager. New York Representatives: Klaw & Erlanger, 25 West 30th Street.

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